PAINTING IN EUROPE

THE LOUVRE

SMITHSONIAN INSTITUTION LIBRARIES

SMITHSONIAN INSTITUTION LIBRARIES
SMITHSONIAN INSTITUTION LIBRARIES
SMITHSONIAN INSTITUTION LIBRARIES
SMITHSONIAN INSTITUTION LIBRARIES

A. R. L. DOM

PAINTING IN EUROPE

METHODICAL AND DESCRIPTIVE CATALOGUES

OF THE PRINCIPAL WORKS

KEPT IN THE MUSEUMS, COLLECTIONS AND EDIFICES

BOTH CIVIL AND RELIGIOUS

IN PREPARATION

PARIS AND ITS ENVIRONS (Versailles, Fontainebleau, Chantilly, Compiègne).
NORTHERN FRANCE.
SOUTHERN FRANCE.
NORTHERN ITALY (Milan, Turin, etc.).
CENTRAL ITALY (Umbria and Emilia).
SOUTHERN ITALY (Naples, Sicily).
NORTHERN GERMANY (Berlin, Brunswick, Cassel, Dresden, etc.).
SOUTHERN GERMANY (Munich, Nuremberg, Augsburg, Vienna, etc.).
ENGLAND.
SPAIN.
RUSSIA AND SWEDEN.

Already printed.

LE LOUVRE.
THE LOUVRE.
VENISE.
FLORENCE.
ROME. I : Le Vatican, les Églises.
— II : Les Musées, les Collections particulières, les Palais.
LA BELGIQUE.
LA HOLLANDE.

All Rights reserved.

1030
16
transl.
FCFA

THE NATIONAL MUSEUM OF THE LOUVRE

BY

GEORGES LAFENESTRE

Member of the French « Institut »

Keeper of the Paintings in the National Museum of the Louvre

AND

EUGENE RICHTENBERGER

Translated by Prof. B. H. GAUSSERON

With one hundred illustrations

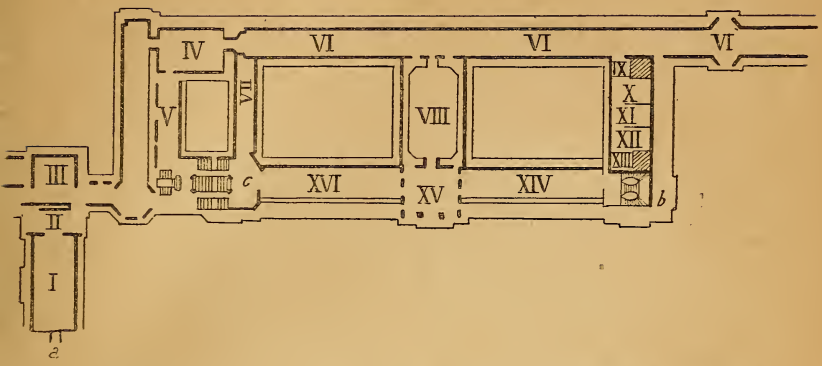
PARIS

ANCIENNE MAISON QUANTIN

LIBRAIRIES-IMPRIMERIES RÉUNIES

7, rue Saint-Benoît

A PLAN OF THE HALLS IN THE MUSEUM OF PAINTING



I	Lacaze Hall.	1
II	Henri II Hall.	28
III	Hall with the Seven Chimneys.	33
IV	" Salon carré "	43
V	Duchâtel Hall.	65
VI	Great Gallery.	92
VII	Hall of the Seven " Mètres "	68
VIII	Ancient Hall of the States. .	269
	French Hall.	213
X	Hall of the Le Sueurs.	215
XI	Hall of the Le Sueurs.	222
XII	Hall of the Sea-Ports.	227
XIII	Hall of the English School. . .	229
XIV	Mollien Hall, or Hall of the 17th century.	233
XV	Denon Hall	262
XVI	Daru Hall, or Hall of the 18th century	287

a Landing of the Henri II Staircase.

b Landing of the Mollien Staircase.

c Landing of the Daru Staircase.

The asterisk means that the painting has been photographed*

By MM. Braun, Clément and C°.

PREFACE

The starting fund of the paintings which form the National Museum of the Louvre is due to king François I (1515-1547). This prince, passionately fond of the fine arts, was not content with calling into France some of the most celebrated artists of Italy, Lionardo da Vinci, Andrea del Sarto, Primaticcio, Niccolo dell' Abbate, etc.; but, through his agents abroad, he ordered or purchased a great many pictures, both Flemish and Italian, with which he decorated his apartments at Fontainebleau. From him have come down to us such master-pieces as *la Gioconda* and the *Virgin with the Rocks* of Lionardo da Vinci, the *Holy Family* and *St Michael* of Raphael, the *Visitation* of Sebastiano del Piombo, *Charity* of Andrea del Sarto, etc... His immediate successors, Henri II and his sons, as well as Henri IV and Louis XIII, do not appear, it is true, to have much cared to enrich this gallery; nevertheless, the royal collection, as early as the beginning of the 17th century, counted about two hundred works and actually formed, in the palace of Fontainebleau, a Museum, to which all young French painters resorted, as to their chief place of study.

Under Louis XIV's reign, Colbert, having got from the monarch directions to complete the Royal cabinet, devoted to this task the same steadfastness and clever energy as to all the other departments he had under his management. The purchase of the splendid collection left behind by cardinal Mazarin, in 1661, and, in 1671, of that of Jabach, a banker of Cologne, who had set up in Paris, brought to the king's collection, within

ten years, 647 paintings of various schools, all first rate but for a very few exceptions, and about 6000 most precious drawings. The former acquisition was made at a price of 224 573 livres; the latter, of 280 839 livres. A large number of purchases was made besides, at home and abroad, by the minister's order, with a view to complete the series; and Colbert was enabled to see, two years before his death, the *King's Cabinet* carried over to Paris and lodged, for the first time, in the old palace of the Louvre, in the very place where the Convention, more than a century after, was to create and organize the National Museum.

The *Mercure galant* of December 1681 gives the following account of the inauguration of the gallery: " On Friday, the 5th of this month, the King graced Paris with his presence, and came to the old Louvre to visit his cabinet of pictures. It is in a new apartment, near the splendid gallery called *Galerie d'Apollon*... What is called the cabinet of His Majesty's pictures, in the old Louvre, comprizes seven large and very high halls, some of which are more than 50 feet in length. Besides that, there are four others in the old " hostel de Grammont ", that is adjoining to the Louvre. You can easily think that, when one sees so many places crowded with the pictures of the king, their number must seem to be almost infinite. They embellish the loftiest rooms even above the cornices. Besides, there are in several places screens of a peculiar kind, which are covered with them on both sides, so that, running along the wall, they form three rows of pictures. This is about the number of those by the greatest masters, which are in the eleven halls: sixteen by Raphael, six by Correggio, ten by Lionardo da Vinci, eight by Giorgione, four by the old Palma, twenty three by Titian, eighteen by Paolo Veronese, fourteen by Van Dyck, etc... His Majesty left, highly pleased to have seen all his pictures in such good state. The oldest and rarest ones are shut up in a peculiar sort of cases, flat and gilt, the outside of which is painted; and one might say that these are pictures under which other pictures are hidden. It is necessary to take such precautions for those

which, having been painted many years ago, are liable to be easily spoiled. " A few years later, in 1709 and 1710, Bailly, the warden of the king's pictures, drew up an inventory of them and mentioned, in this precious document, 2403 pictures.

Unfortunately the royal collection was lodged in the palace of the Louvre only for a short time. The Academy got the use of the premises to hold its " Salons ", and all the pictures of the old masters were brought to the palace of Versailles, where, being scattered in the different apartments, they could not be of any use for the instruction of the artists or of the public. In consequence of protests, which La Font de Saint-Yenne expressed eloquently in his *Dialogue du grand Colbert*, king Louis XV ordered, in 1750, that a part of these collections should be brought back to Paris and exhibited in a public building. The palace of the Luxembourg was chosen, in which the Medici gallery, painted by Rubens, already formed a central place for study. There, then, was opened, october 14th 1750, through Bailly's care, a small museum, where the public got admittance every Wednesday and Saturday, the others days being kept in reserve for the artists. Only 110 pictures were to be seen, but they were the finest in the collection. As to the others, they still decorated the palace of Versailles, and their number was always on the increase, through the continual purchases of Louis XV and Louis XVI, both great lovers of the Flemish and Dutch schools, as their predecessors had been of the Italian one.

This state of things lasted down to 1775. At this time, count d'Angiviller, the Director of the Palaces, conceived and examined the idea of gathering up, in the great gallery of the Louvre, all the most remarkable works of painting and sculpture that belonged to the Crown. Not only his project was not carried out; but, as the palace of the Luxembourg had been ascribed to other uses, the small collection that had been visible there for more than thirty five years, was taken again to Versailles. In all those goings and comings, the king's Cabinet had undergone every

kind of transformation. Durameau's inventory, which only comprises, it is true, the choicest pictures among those that were placed in the apartments, does not reckon more than one hundred and sixty nine paintings.

The Revolution was not long to take up again M. d'Angiviller's great idea. The National Assembly, the Legislative Assembly, the Convention, successively took decisive steps towards the carrying out of it. A decree, moved by Barrère and issued on the 26th of May 1791, to affect the gallery of the Louvre to the establishment of a Museum, was confirmed, by another decree, on the 26th of August in the same year. Two decrees of 1792, the one made by the Legislative Assembly on the 14th of August, the other by the Convention on the 18th of October, organized the committee which had to gather up the works. The task was interrupted for a few days, it is true, owing to the claims of the city of Versailles, insisting to have the works of art definitively installed in the same palace in which they were then kept; but the Convention had determined not to be checked. On the 8th of February 1793, after the work of the committee was done, Barrère brought forward the project of a comprehensive decree concerning the formation and maintenance of a National Museum. At last, on the 27th of July, on the motion of Sergent, the Convention resolved that this museum should open a few days after, on the 10th of August. The inauguration, that took place on the appointed day, was, however, merely an official business. It was only from the 18th of " Brumaire " (Nov. 8, 1793) that the French Museum was open to the public three days a decade. Conformably to the decree of the 27th of July, " a sum of money amounting to 100 000 livres per annum was ascribed, provisionally, to have, at private sales, those paintings and sculptures purchased, that the Republic is interested not to leave in foreign countries. " The sum of money was considerable for the time, and far larger than the allowances which the budgets have yearly granted since to the same purpose.

The catalogue of this early museum only contained 537 pictures, most of which came from the Parisian churches or national edifices, for it had not been possible, as yet, to take back from Versailles all the pictures which were there. It was not till the month of " Thermidor ", year II, that Varon, a member of the " Conservatoire ", or board of trustees of the Museum, obtained the delivery of these pictures; and, from that time, the Louvre has kept most of the master-pieces that are still its chief treasure. The history of the Museum of the Louvre, during the twenty following years, under the Directory, the Consulate, the Empire, records an almost uninterrupted succession of hurried works and transient alterations, required by the glorious, but cumbersome, supply of new things which the conquering French armies constantly sent in. Every truce and treaty of peace was followed by the arrival in Paris of a number of precious pictures, which were often injured, and therefore, had to be repaired before being added to the former collections. The different works then published on the *Musée Napoléon*, have kept for us the memory of the unequalled collection that could be admired there till 1815. It is well known that, after Paris being occupied by the allies, most of the works of art coming from abroad were reinstated in their original country; some others were exchanged for works which had a French origin. In order to fill up the blanks produced by such a removal, they took, in 1818, from the Luxembourg, which henceforth was devoted to living artists, the set of Rubens's paintings composing the Medici Gallery, the pictures of Le Sueur on *the Life of St Bruno*, the *Ports of France* by Joseph Vernet, and a few other works that had been carried there in 1803.

Under Louis XVIII's reign, from 1817 to 1824, the collection was augmented by 111 pictures, purchased at a cost of 668 265 francs, and, under Charles X, in six years, by 24 only, with an outlay of 62 790 francs. As king Louis-Philippe granted all his attention and power to the Museum of Versailles, for which 11 millions of francs at least were spent, the Museum of

the Louvre, during the seventeen years of his reign, only cost the Civil List 74 132 francs, for 33 pictures. To the second Republic it was reserved to give the Museum of the Louvre all the expansion that the space at command admitted of. A sum of two millions of francs, voted by the National Assembly in March 1848, made it possible quickly to repair and fit up the Gallery of Apollo, the " Salon carré ", the Hall with Seven Chimneys, the Great Gallery, the halls looking on the river, and the halls of the Colonnade : as early as 1851, the pictures were for the first time arranged chronologically, so far as possible, in these different places. Almost at the same time appeared, with short intervals, Frédéric Villot's learned catalogues, which are still models in their kind, and the basis of our book. The Louvre had then at its disposal a yearly budget of only 50 000 francs for purchases; but the National Assembly was eager to come to the rescue, whenever there was an occasion for it; so it was that it granted 100 000 francs when the sale of the king of the Low Countries took place, and 25 000 francs for the purchase of two pictures by Géricault, the *Hunter* and the *Cuirassier*. In 1852, the yearly allowance was brought to 100 000 francs, and at the time of the Marshal Soult sale, the President of the Republic granted, by a decree, 615 300 francs for the purchase of the *Conception*, by Murillo.

During the second Empire, the single acquisition of the Campana Museum, in 1862, brought into the National Museums 646 paintings of the early Italian shools, out of which about 200 were to be kept by the Louvre. Besides, from 1854 to 1864, the Civil List spent 761 817 francs to buy separately 28 ancient paintings, and, from 1864 to 1870, 33 other pictures were acquired, and 72 presented by various donors.

In 1869, the legacy of D^r^ Lacaze brought in an addition of 265 pictures, which had to be placed in a special hall.

The government of the third Republic did not prove less attentive than its predecessors to the interests of the Museum of Painting. It must be credited for having arranged two new

rooms, that of the modern French school (formerly " Salle des États ") and that of the portraits of artists (" Salon Daru "). Without mentioning some exceptional acquisitions, such as those of the *Magliana* fresco, of the *Apollo and Marsyas*, of the pictures of the Timbal collection, made by the means of special Parliamentary credits, we reckon, at the present day, since 1871, 290 pictures acquired with the regular resources of the budget of the Museums. These resources are very small, indeed, if compared to those of some foreign Galleries, and hardly enable the Administration of the Museums to come forward in public auctions, when celebrated works of a great value are brought to the hammer; but, fortunately, private generosity gives assistance to the Administration's insufficient means; so, within a few years, the legacies of count Duchâtel, MM. Gatteaux, His de la Salle, Moreaux, Hauguet, Schubert and Millet, Lallemant, M^me^ Pommery and many other liberal testators, along with the gifts presented by living donors, have brought precious additions to certain series, which are not yet completed. From 1870 to 1893, the number of the pictures presented to the Louvre has amounted to 313. The names of all the donors are mentioned in our notices.

INTRODUCTION

Two entrances lead to the Museum of Painting, situated on the first story of the palace of the Louvre. The one is in the middle of the Denon pavilion, south of Carrousel square; the other opens under the vestibule of the Sully pavilion, between the square and the court-yard (" Cour d'honneur ") ; the latter is more convenient and more generally used by visitors.

To follow the order of our catalogue, one must, then, enter by the gate of the Sully pavilion, ascend the Henri II staircase, and visit first the Hall n° I (called *salle Lacaze*), then go successively through the Halls II (*salle Henri II*) and III (*salle des Sept Cheminées*), devoted to the French schools in the early part of the 19th century, the Gallery of Apollo, the Hall IV (called *Salon Carré*), the Hall V (*salle Duchâtel*), the Hall VII (*salle des Sept mètres*) in which the Italian Primitives are gathered, the Hall VI (*Great Gallery*), which is subdivided into several sections or " travées " (the sections A and B contain the Italian paintings of the 16th, 17th and 18th centuries, the section C the French school of the XVth and XVIth centuries, and the section D, E, F, the works of the German, Flemish and Dutch masters). Turning to the North in the middle of the section D, one enters the small halls of the French school IX, X (*the Life of St Bruno* by Le Sueur), XI (*the paintings of the Lambert Hotel* by Le Sueur), XII (the *Seaports* by Vernet) and the Hall XIII reserved to the *English school;* a door, in this hall, opens on the landing of the Mollien staircase, on which another door, on the east side, communicates with the Hall XIV (*salle Mollien*) in which the French masters of the 17th century are represented ; then comes the Hall XV (*salle Denon,* or *salle des Portraits*), on the south of which opens the Hall VIII *(salle des États),* which con-

tains the works of the French masters of the 19th century, and, on the east, the Hall XI (*salle Daru*) devoted to the French masters of the 18th century. Leaving this last hall, one finds one's self on the landing of the Daru staircase, where three frescoes of the Italian school have been placed.

As we wished to give the public a handy work of a moderate size, it was impossible to record the three thousand pictures that compose the Louvre collection. Leaving, then, aside such works as seemed to us of a less interest, either on account of their intrinsical worth, or because of their doubtful authenticity, we have endeavoured to present, on nearly two thousand pictures, a detailed notice containing exhaustive information about dates, origin, cost of purchase, etc.; and, for the most celebrated works, we have added extracts from special books, French and foreign, conveying the estimate of the best qualified critics.

To classify the pictures, we have adopted a method which seems to us well calculated to spare the reader a great loss of valuable time and a good deal of wearisome researches. Paying no attention to the numbering of the pictures, nor to the schools to which the painters belong, we simply give our notices in the very order in which the pictures present themselves to the eyes of the visitor, who follows the direction just given above.

In case of a partial re-arrangement, if some pictures were removed from their former place, the reader will have only to refer to the Table of contents, into which *all the pictures in the Museum, without any exception*, are entered according to the numbering order, and in which such as have been specially noticed here are singled out by the letter C being placed before the number : he will know at once the page where the description he is looking for is to be found in the volume.

This same table, where painters are classified by schools, in the alphabetial order, according to the last Official Catalogue, will also enable the reader to find, without any difficulty, the pictures in which he takes an interest, whatever their place and number may be.

HALL I

(Salle Lacaze)

SUNDRY SCHOOLS[1] (17th AND 18th CENTURIES)

This Hall, the area of which was within the apartments of Charles V, was anciently called the High Hall (*Haute Salle*). In 1593, the League held their States in it; later on, it was divided into several rooms; in the middle of last century, the collection of the models of the Navy occupied the part next to the stairs; at that time, the ceiling was lower than it is now-a-days, and formed the floor of an upper story, that has been destroyed. From 1820 to the end of the Restauration, the opening meeting of the Parliamentary Session was held in this hall, which had undergone alterations by order of Louis XVIII.

M. Louis Lacaze having bequeathed, by his will, dated november 24th 1869, his collection of pictures *to the Museum of Paris, with the hope that a special hall might be granted to it*, the Ministry of the Emperor's Household, to conform to the provision of this will, lodged this important collection in the hall nº 1, in 1869.

382. — Greuze. — French. — *Portrait of the Painter* (1704-1805).

In three quarters profile, to the right; curly white hair; shirt collar falling on a grey garment.

0,65 m. h.; 0,52 m. br. W. — Breast-piece, life-size. Sketch. Coll. of Cypierre.

***2128. — Rubens.** — Fleming. — *Bust of an old man.*

In profile, to the right. White hair and beard.

0,51 m. h.; 0,40 m. br. — Life-size.

105. — Chardin. — French. — *Still Life.*

On the end of a round table a basket of peaches, a melon cut out, sundry fruits, have been laid; on the left, bottles of cordials; on the right, a China wash-hand-basin with its water-jug. — Signed, in the center : CHARDIN.

0,59 m. h.; 0,53 m. br. W. — Oval-shaped.

1. See, *Notice des tableaux légués au Musée du Louvre par M. Louis Lacaze,* by M. Reiset. — *La Collection Lacaze au Musée du Louvre*, by M. Paul Mantz. (*Gazette des Beaux-Arts*, 1870.)

***47. — Boucher.** — French. — *The three Graces.*

On an earthly globe, strewn with flowers, the three Graces are standing, naked and entwined in one another. They bear on their shoulders a Love holding in both hands lighted torches.

0,80 m. h.; 0,65 m. br. C. — Oval-shaped. Sketch.

***2055. — Mol** (Pieter van). — Fleming. — *Head of a young man.*

In profile, to the left; wears a high mitre, adorned with gold embroidery. Long chestnut-brown hair.

0,55 m. h ; 0,46 m. br. W. — Life-size.

***1979. — Van Dick** (Antony). — Fleming. — *Head of an old man.*

Almost facing the front, somewhat bending on the chest; uncombed hair and beard. Dark-coloured cloak.

0,60 m. h.; 0,44 m. br. — Painted on paper and pasted on wood. — Sketch. — Breast-piece; life-size.

***826. — Roslin.** — Swede. — *Portrait of a woman.*

In three quarters profile, to the right, the head in full face. Powdered hair, brought back in plaited tresses on the top of the head. Large-flowered gown, of a dead-leaf brown colour; on the bodice, a white and blue bow; round the neck, a black ribbon clasped by a brooch.

0,61 m. h.; 0,46 m. br. C. — Breast-piece; life-size.

***990. — Watteau.** — French. — *Autumn.*

On a knoll, a woman sits, half-naked, holding a reaping-hook in her right hand; her left hand rests on a heap of fruit. She looks, on her right, at a child who is carrying away some fruit in his lifted-up shirt. Background : a landscape.

0,46 m. h.; 0,36 m. br. C. — Fig. 0,37 m., oval-shaped.

***2507. — Van Ostade** (Adriaen). — Dutch. — *The interior of a School.*

In a room, lighted by a window on the left, the master, seen from the back, sits at desk and cuts his pen ; on the right, in the middle distance, children are sitting on the ground or upon stools. In the background, against the wall, a ladder, from which a school-boy comes down. — Signed : A. V. OSTADE, 16...

0,20 m. h.; 0,10 m. br. W.

***1916. — Brouwer** or **Brauwer.** — Fleming. — *The Smoker.*

Breast-piece; almost in full face; he holds in both hands, close to each other, a bottle and a pipe, and he widely opens his mouth, whence the smoke winds up in the air. — Signed at the bottom, on the right : A. B.

0,41 m. h.; 0,32 m. br. W. — Life-size. — This picture is one of an allegorical set representing the five senses.

357. — Le Moyne. — French. — *Hercules and Omphale.*

In the middle, under a red drapery hanging on a tree, Hercules is sitting, facing the front; he holds a distaff and a spindle. His head turns to the left, in three quarters profile, to Omphale, who stands, encircling with her left arm the hero's neck, and holding under her right arm a long club; on the right, Cupid, wings unfolded, leans against Hercules's leg. Background: a landscape. Dated: 1724.

1,84 m. h.; 1,49 m. br. C. — Life-size. — Executed by the painter, on his return from a journey in Italy with his friends Berger and Crozille, in 1723. — Engr. by Laurent Cars. — La Reynière sale, 1350 francs. Sainte-Foix sale, 200 francs.

2573. — Sorgh, called Rokes (Attributed to). — Dutch. — *A rustic Interior.*

In a room, to which light comes through a dormer-window, a woman, in profile, is seated on the left, singing; a peasant, in full face, sitting behind a table, beats time and laughs. In the middle of the foreground, a dog lies under a bench; on the right, a candlestick, placed on a cask, a pot, and shoes; on the left, a cabbage on a wooden bench.

0,24 m. h.; 0,30 m. br. W.

993. — Watteau (Attributed to). — French. — *A Pastoral.*

At the foot of a knoll, a shepherdess, with a yellow dress and a red bodice, sits, turning to the left, to listen to a shepherd, seen from the back, wearing pink breeches and a violet vest, who plays on the flute; on the right, a sheep and a dog. Landscape in the background.

0,50 m. h.; 0,40 m. br. Sketch.

***2133. — Rubens** (School of). — *Diana, sleeping.*

On the left, under a drapery from which hangs a quiver, Diana is asleep, in the middle of a group of nymphs; a satyr beholds them through the foliage; at the feet of the goddess, some dogs; on the right, near a knotty tree, some heads of game; in the background, a landscape, slightly sketched.

0,35 m. h.; 0,50 m. br. W. — Fig. 0,20 m.

***691. — Pater.** — French. — *Dressing.*

In a room, where one sees a bed on the left and a chimney on the right, a young woman, with a large-flowered blue gown, sits at a dressing table, in three quarters profile, to the left; by her sides, in the middle distance, two maids finish off dressing her, while a third one, seen from the back, with a red dress, is warming some linen. An abbé hides himself behind the curtains of the bed. He has just given a servant, who stoops on his right, a piece of money that she seems to show to the spectator.

0,46 m. h.; 0,37 m. br. — Fig. 0,15 m. — Engr. by Surugue.

49. — Boucher. — French. — *Vulcanus's Forges.*

In the centre, Vulcanus, in three quarters profile, on the left, sits

upon a rock; his head turns to Venus, who comes, on a cloud, attended by Cupid and three nymphs; on the left, a cyclop standing, looks at the goddess and lifts up a shield. Here and there, other workmen. — Signed with the initials F. B., and dated 1747.

0,46 m. h.; 0,72 m. br. — Fig. 0,22 m. — This sketch, grey upon grey, was executed the same year asthe picture representing the same subject (no 46, p. 5). Sold 400 livres at the sale after the death of the painter Chardin.

***791. — Rigaud. — French. — *Cardinal de Polignac* (1661-1741).**

Sitting in an arm-chair, the body in three quarters profile on the left, the head turned to the right, he holds on his knees the book *Anti-Lucretius*, turning the leaves over with his left hand. Dressed in a red camail and a red cassock, with an embroidered alb; round the neck, the Order of the Holy Ghost; on his white hair, a red cap. — Signed on the right : LE CARDINAL DE POLIGNAC, H. RIGAUD, PINX.

1,40 m. h.; 1,10 m. br. C. — Knee-piece; life-size. — Engr. by Chéreau in 1729. Painted in 1715. It seems to be the repetition of another portrait executed in the same year, and engraved also by Chéreau in 1729, in which the ribbon of the Holy Ghost does not appear.

***201. — David. — French. — *Portrait of Bailly*, President of the National Assembly, Mayor of Paris (1736-1793).**

The head only, in full face, is sketched.

0,49 m. h.; 0,33 m. br. C. — Life-size. — A sketch for *the Oath of the " Jeu de Paume "*; was painted in 1790.

380. — Greuze. — French. — *Head of a Lad.

In three quarters profile, to the left; only rough-drawn.

0,41 m. h.; 0,32 m. br. — Life-size. — From the Marcille collection.

2149. — Snyders. — Fleming. — *The female Game-Monger.*

On the left, a woman, with a red bodice and a blue skirt, gives an old man, whose head only is seen, a fig that she has just taken from a basket laid in her lap; on the right, a table upon which heads of game of different kinds are heaped up; in the foreground, two dogs and two monkeys are quarrelling over pieces of meat and fruits.

2,19 m. h.; 1,87 m. br. — Life-size.

109. — Chardin. — French. — *Still Life.

Upon a stone table, a cake surmounted with a branch of orange-tree, a china sugar-basin, peaches, biscuits, cherries and a small decanter with liquor in it. — Signed on the left, upon a stone : CHARDIN, 1763.

0,47 m.h.; 1,56 m. br. C.

***378. — Greuze. — French. — *Portrait of Gensonné*, a Girondine Deputy to the Legislative Assembly and to the Convention (1756-1793).**

In three quarters profile, to the right. Long and powdered hair.

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

LANCRET.

470. — *The actors of the Italian Comedy.*

Buttonned-up black coat; loosely tied white cravat, and white waistcoat.

0,55 m. h.; 0,46 m. br. W. — Breast-piece; life-size.

*46. — **Boucher.** — *Venus with Vulcanus.*

In the middle, brought out on a grey ground, Vulcanus, sitting on a red drapery, in three quarters profile, to the left, holds a hammer and a sword. He raises his head on the right, towards Venus, in profile, who beckons to him with her hand, and advances, wrapped up in a light veil, that leaves her breast uncovered. Before her, Cupid, seated upon the anvil, plays with an arrow and a dove; beneath the anvil, two other doves, and a quiver with arrows; lower on the left, two cyclops carry a cuirass and a helmet. In the background, the forge.

0,92 m. h.; 1,25 m. br. C. Oval-shaped. — Under life-size. — This is probably the painting that had been bespoken for the king's room in the " château " of Marly, and was exhibited in the ,, Salon " of 1747.

*111. — **Chardin.** — French. — *Sundry Utensils.*

On a console, on the left, a silver chafing-dish, a sugar loaf in a blue wrapper; in the middle, an earthenware soup-tureen, a napkin and a knife; on the right, glass jars; in the right foreground, a small red table, with a drawer pulled open, supporting cups and a sugar-basin in china. — Signed, on the right : CHARDIN, 17...

0,38 m. h.; 0,45 m. br. C.

*379. — **Greuze.** — French. — *Portrait of Fabre d'Eglantine*, a dramatical poet (1755-1794).

In three quarters profile, to the left. Powdered curly hair; black coat, open, showing a buff waistcoat with facings. White cravat, falling down on the breast. Grey ground. — Signed on the left.

0,60 m. h.; 0,49 m. br. C. — Oval-shaped. — Breast-piece, life-size.

*1469. — **Tintoretto** (Jacopo Robusti, called). — Venetian. — *The Virgin and the Child surrounded by Saints.*

Under a portico, on the left, the Virgin, in profile, to the left, is sitting and presents the Child to a donor, kneeling, with clasped hands, on the left. Behind the donor, a bishop stands, dressed in an embroidered chasuble, leaning on his crosier. By the Virgin's sides, St Sebastian on the right, and St Francis of Assisi on the left, both looking at the donor.

1,85 m. h.; 2,90 m. br. C. — Life-size — Sold 135 Roman crowns (about 742 francs 50 centimes) at the sale of cardinal Fesch.

*470. — **Lancret.** — French. — *The Actors of the Italian Comedy.*

In the middle of a landscape, Gille, facing the front; on the right, Colombine, in three quarters profile, to the left, with a mask, wearing a motley dress, is dancing, and near her, the doctor in

black; on the left, Silvia, in profile, dressed in a pink skirt and a blue bodice with yellow sleeves, holds with both hands her white apron, between Harlequin, who wears a mask, and Scapin who bursts out laughing. In the background, a clump of trees.

0,25 m. h.; 0,22 m. br. W. — Fig. 0,15 m. — Engr. by Schmidt under this title : *e Théâtre italien.*

***986. — Watteau.** — French. — *A Party in a Park.*

In the foregound, before a piece of water shaded by high trees, a pair, seen from the back, are lovingly talking, in the milddle; on the right, a group of ten persons, sitting on the grass, some playing music, while the others are listening; a glimpse of landscape on the horizon.

0,32 m. h.; 0,46 m. br. W. — Fig. 0,09 m.

***87. — Callet.** — French. — *The Triumph of Flora.*

In the middle, upon a cloud, Flora, in full face, sits in a chariot drawn to the right by two genii, wrapped up in yellow and blue scarfs. The goddess, with a white tunic, open on the breast, and a green veil floating in the breeze, is crowned by a Love, while she puts her hand into a basket of flowers, which is held out to her by a genius, clad in a blue robe with pink reflects. Around the chariot, nymphs are dancing; on the left, a warrior offers flowers on a shield.

0,54 m. h.; 0,87 m. br. C. — Fig. 0,30 m.

***2634. — Wourverman** (Philips). — Dutch. — *The Pilgrims.*

Before a hut made of branches, a countrywoman is seated, on the right, surrounded by her children; by her sides, two pilgrims, the one sitting, the other standing, holding a wooden bowl. In the middle, two horsemen, the one on a white horse, seen from the back, the other dismounted, feeding his beast; on the left, two countrymen are coming, heavily loaded. On the horizon. a hill. — Signed on the left with entwined letters : P. H. L. S. and W.

0,32 m. h.; 0,33 m. br. W. — Fig. 0,10 m. — Erard sale, 4500 francs in 1832.

***661. — Nattier** (Jean-Marc). — French. — *Portrait of a daughter of Louis XV, as a Vestal.*

She sits, almost in full face, the head in three quarters profile, to the left. She wears a white dress, cut low, and a blue cloak, thrown backward. A drapery of the same colour is drawn up behind. Near a column, the sacred fire is burning upon an altar.

0,81 m. h.; 0,65 m. br. C. — Knee-piece; life-size.

48. — Boucher. — French. — *The Painter in his studio.*

Before an easel with an unfinished painting, he sits, turned to the right. Red cap and clothes. He holds a brush in his right hand, and a pallet in his left one; on the left, a window, which gives light to the room.

0,77 m. h.; 0.22 m. br. W. — Under life-size.

987. — Watteau. — French. — *The Juggler.*

On the left, before a table covered with a green cloth, a juggler, in profile, dressed as Scapin, explains the tricks that he performs with three cups. On the right, opposite, two women, seated: the one, in three quarters profile to the left, in an arm-chair, on the back of which leans a young man in a cuirass; the other, in full face, with a white gown, and a pink veil placed on her powdered hair and loosely tied on her breast. Between these two, a child pops his head. In the background, a maid-servant, seen from the back, withdraws to an arcade. On the right, a green curtain, drawn up.

0,27 m. h.; 0,35 m. br. C. — Half-fig. — Coll. of marquis de Saint-Clou.

***2551. — Rembrandt van Ryn.** — Dutch. — *Portrait of a man.*

In three quarters profile, to the right, the head almost facing the front. Ruddy complexion; long nut-brown hair, flowing down on the shoulders; blonde moustaches, curled up. Black cap and dark brown garment. In the left hand, a staff. — Signed on the right: REMBRANDT, 1631.

0,83 m. h.; 0,66 m. br. — Half-fig., life-size.

870. — Tocqué. — French. — *Portrait of Dumarsais?* (1676-1756).

In full face, with a powdered wig. Dark coat, partly covered by a violet cloak, with large flowered lining. In the left hand, he holds a French grammar.

0,80 m. h.; 0,65 m. br. C. — Breast-piece; life-size. — When Tocqué began to have a name, Dumarsais was about fifty; now, as the model of this portrait is rather young, M. Mantz supposes that the grammarian represented by the painter is Restaut, an advocate in the king's Council.

***793. — Rigaud.** — French. — *Portrait of Pierre de Bérulle, first President in the Parliament of Grenoble* (1640-1723).

He is sitting in an arm-chair, the body in three quarters profile, to the left, the head turned to the right. He is dressed in a black gown and a red simar lined with ermine; his left hand holds his cap; his right one rests on the arm of the chair; he wears a blonde wig. Very dark ground.

1,30 m. h.; 1,07 m. br. — Knee-piece; life-size.

***303. — Fragonard** (Attributed to). — French. — *A Drinker.*

A young man, with a yellow cassock and brown breeches, kneels on the grass, in profile, to the left. He greedily drinks from a wickered bottle, that he holds up, with both hands, above his lips. On the left, a table-cloth and a bottle on the ground.

1 m. h.; 0,70 m. br. C. — Oval-shaped. — Half-life-size.

***2109. — Rubens.** — Fleming. — *Portrait of Mary of Medici* (1573-1642).

The queen, as the symbol of France, wears a battlemented crown,

and sits on the shaft of a column. She is dressed in a violet bodice bound by a fur girdle, and in a blue skirt trimmed with ermine, under a yellow cloak lined with red. She holds a caduceus in her right hand; in her left, a pair of scales and a cornucopia. At her feet, on the right, an earthly globe and a rudder; on the left, a spear and a helmet on which she lays her bare feet. Above her head, two genii carry a crown of laurel.

1,80 m. h.; 1 m. br. C. — Oval-shaped. — Over life-size. — Galitzin collection.

***1735. — Velazquez.** — Spaniard. — *Portrait of the Infanta Maria Theresa, afterwards queen of France* (1638-1683).

About twelve years of age, in three quarters profile, to the left, with a projecting under lip and fair hair, the rolled up curls of which flow down, adorned with pink bows and jewels, and with a white feather on the left; white gauze frill, pink bordered; white satin bodice. On the breast, the badge of an order; on the left shoulder, a bow of ribbon; a green curtain, drawn up, in the background.

0,73 m. h.; 0,61 m. br. C. — Breast-piece, life-size. — Bought 5000 francs at M. Viardot sale, in 1863.

***117. — Chardin** (Attributed to). — French. — *Coming home from School.*

A little girl, in profile, to the left, bends her head to a dog that is barking by her side. She is clad in a green dress, with a lace kerchief and a small white cap; she carries a basket in her left hand, and, in her right one, a paper-book and some pens. On the left, a window.

1 m. h.; 0,79 m. br. C. — Knee-piece; life-size.

692. — Pater. — French. — *A Conversation in a Park.*

On the right, near a fountain surmounted with a Love, beneath a tree, a young woman is sitting, to whom a young man offers a fruit; in the middle distance, a child hides himself; in the left foreground, a young man teases a young woman lying in the grass. Background : a landscape.

0,17 m. h.; 0,20 m. br. W. — Fig. 0,20 m.

***1718. — Murillo.** — Spaniard. — *Portrait of the poet Quevedo* (1580-1645).

In three quarters profile, to the right, with spectacles on his nose. Black garment, with a white band. A landscape in the background.

Diam. 0,29 m. C., round-shaped. — Breast-piece.

***693. — Pater.** — French. — *A Woman, bathing.*

On the bank of a pond, a young woman, in full face, is seated, tucking up her pearl-coloured dress, and bathing her feet in the water; on the left, a young man, hidden behind a tree, removes the

reeds to behold her. Behind her, another young man, seen from the back, the head in profile, to the left, bears a woman on his knees. Landscape in the background.

0,17 m. h.; 0,20 m. br. W. — Delessert coll. — Van Oos sale, 1851 (under the name of Watteau). — Some figures of the *Rustic Bath*, by Watteau, have ben imitated here.

2504. — Van Ostade (Adriaen). — Dutch. — *Reading.*

In a room, a man, dressed in a black overcoat with yellow sleeves, and a black hat, in three quarters profile, to the right, sits at a table and reads a paper that he holds with both hands; on the right, a door.

0,10 m. h.; 0,16 m. br. W. — Breast-piece.

***480. — Porte** (Roland de la). — French. — *Still life.*

Upon a marble table, the middle of which is covered with a white table-cloth, books, a loaf, a glass full of water, a jug, some chestnuts.

0,92 m. h.; 0,73 m. br. C. — Ménars sale in 1792, 161 livres.

***1733. — Velazquez.** — Spaniard. — *Portrait of Philip IV, king of Spain* (1605-1665).

In three quarters profile, to the right; curled up moustaches and curly hair.

0,42 m. h.; 0,35 m. br. — Breast-piece ; life-size.

***769. — Regnault** (Jean-Baptiste). — French. — *The three Graces.*

All three, naked, stand upon a lawn strewn with flowers; the one in the middle is seen from the back; the one on the left is in full face, with her head in profile, to the left. The right one presents her body in profile, to the left, her head in full face.

2 m. h.; 1,53 m. br.; octogonal-shaped. — Full-length fig.; life-size.

***690. — Pater.** — French. — *Comedians' meeting in a Park.*

On the left, a round stone table is loaded with victuals; the artists of the Italian Comedy are grouped around; in the middle, a man, in brown clothes, turns to the left and puts his arm around the waist of a young woman with a red bodice and a striped skirt; behind, Pierrot and three other characters are standing; in the left foreground, a musician with a guitar and a woman, who listens to him, are seen from the back: on the right, a maid kneeling, and Cassandre sitting. Landscape in the background; on the left a clump of trees.

0,24 m. h.; 0,32 m. br. C. — Fig. 0,14 m. — Broadwood collection.

***2517. — Van der Poel.** — Fleming. — *Before a Cottage.*

Near a pool of water, on the left, before a thatched cottage, a man, holding a basket with both hands, is feeding some hens and ducks; on the right, a cart, and, in the middle distance, a group of three peasants. Signed on the left : E. VAN DER POEL.

0,29 m. h.; 0,37 m. br. W.

2505. — Van Ostade (ADRIAEN). — Dutch. — *Reading the Newspaper.*

On the left, a man, with a brown coat and a black hat, sits, in profile, to the right, at a table on which are a stone jug, a pipe and some tobacco, reading a newspaper, that he holds with both hands. In the middle distance, in the centre, another man, clad in black with a glass in his hand, puts his knees on a chair, and attentively listens to the reader. — Signed on the right : A. V. OSTADE, 1653.

0,23 m. h.; 0,29 m. br. W. — Half-fig.

***1719. — Murillo.** — *Portrait of the duke of Ossuna* (1579-1624).

Half-figure, in three quarters profile, to the left. His fair hair flows on his black garment; round his neck, the Golden Fleece; on his side, a sword. Landscape in the background.

Diam. 0,29 m. C.; round-shaped. — If the designation is correct, the portrait is not from life, as the painter was only six years old when the duke of Ossuna died.

***93. — Chardin.** — French. — *Grace before meat.*

In a room, near a round table, on the right, a woman standing, with a brown bodice, a blue apron and a white cap, is going to pour some soup into a plate. She turns her head to a little girl, on the left, dressed in a white gown and a pink cap, sitting on a low chair, in the foreground, who says her prayer, with her hands clasped. In the middle distance, a little girl, in full face, wearing a white cap tied up with a blue ribbon, sits at a table in a praying attitude.

0,49 m. h.; 0,41 m. br. C. — Fig. 0,30 m. — Repetition, with a few alterations, of the picture exhibited farther in the French Hall (n° 92). Two other repetitions, with alterations, are in the museums of Stockholm and St Petersburg. — Purchased in 1826, at the Denon sale, 219 francs 95 centimes, and in 1864, at the Saint sale, 501 francs.

***2549. — Rembrandt van Ryn.** — Dutch. — *A Woman, bathing,* or *Bathsheba reading a letter from David.*

On the right, a naked woman, in full light, is sitting on a sofa covered with a white drapery, in three quarters profile, to the left. Leaning her left hand on the sofa, she holds a letter in her right hand, that she stretches out on her crossed legs, and bends down her head in profile. On the left, an old servant, whose head and shoulders only are seen, stoops to dry the right foot of her mistress. In the background, a linen is thrown over a piece of furniture and a panel in the penumbra. — Signed and dated : RAMBRANDT FECIT, 1654.

1,42 m. h.; 1,42 m. br. C. — Engr. by Courtry (*Gaz. des Beaux-Arts*, 1870). — Knocked down for 105 guineas at the sale of W. Young Ottley, in 1837. — Collections of Peacock and marquis Maison. Under the shape of Bathsheba, the painter is said to have represented his servant Hendrikje Stoffels, whose portrait is to be found in the " Salon carré ", n° 2547. " The upper part of the body, the breast and the neck, might, for the chasteness of drawing, the glow and delicacy of colouring, stand comparison with the finest works of Giorgione, Titian or Correggio, the greatest masters of female nudities. " (BODE.)

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

CHARDIN.

93. — *Grace before meat.*

***2171. — Teniers,** THE YOUNGER (DAVID). — Fleming. — *The Duet.*

On the left, an old man, in three quarters profile, to the right, clad in a red vest and grey breeches, with a feathered blue flat cap, is sitting and plays on the violon, beating time with his foot on a stool; on his right, a woman, with a blue dress and a linen cap, is seated, holding a paper with both hands, and sings while looking at him. — Signed, on the stool : D. TENIERS, F.

0,22 m. h.; 0,16 m. br. W.

***984. — Watteau.** — French. — *The reckless Man.*

A young man, dressed in a light-blue satin coat, and a pink cloak lined with blue, upright, in full face, his arms stretched out, his right leg forward, sets out dancing. He wears a three-cornered-hat with a cockade, and bends his head to the right. On the left, a clump of trees.

0,26 m. h.; 0,19 m. br. W. — Fig. 0,22 m. — Collections of M. Morin and marquis de Ménars. — Purchased for 475 francs at the sale of the latter coll. by Godefroy.

***298. — Fragonard** (JEAN-HONORÉ). — French. — *Inspiration.*

At a desk loaded with papers a man sits, in three quarters profile, to the left, dressed in a loose vest of a yellow colour, with red slashes, and an unhooked linen collar. He turns his head to the right and holds a pen in his right hand, laid on the desk.

0,80 m. h.; 0,65 m. hr. C. — Half fig.; life-size.

***814. — Hubert Robert.** — French. — *A Landscape.*

On the left, in a house with an attic, two women from a window throw alms to some itinerant singers; in the background, a park, and amidst the trees, an obelisk.

0,71 m. h. ; 0,57 m. br. C. — Fig. 0,15 m.

***1946. — Philippe de Champaigne.** — Fleming. — *Portrait of Jean-Antoine de Mesme, " seigneur " of Irval, count of Avaux, president " à mortier " in the Paris Parliament* (1598-1673).

He sits, in three quarters profile, to the left, wrapped in a red robe trimmed with ermine, the sleeves of which have black cuffs. He holds a folded letter in his right hand brought near the body. The left hand leans on a " mortier " cap, laid on a table that is covered with a dark green carpet. Hangings of the same colour, drawn up in the background, show a glimpse of the colonnade of a portico. — Signed and dated : PHILI. DE CHAMPAIGNE fecit A° 1653.

2 m. h.; 2,71 m. br. — Life-size. — " President de Mesme must not have been a bungler, if I judge from his hands. How well they agree with his thin head, his too flat forehead and his pointed nose. The countenance of a badger ! " (BURGER).

***985. — Watteau.** — French. — *La Finette.*

A young girl, in a pearl-coloured dress with pink reflects, and

a black cap, is sitting on a bench, her head in full face. In the background, a landscape, slightly sketched.

0,25 m. h.; 0,19 m. br. W. — Engraved by Audran. — See the note, nº 984.

***2172. — Teniers,** THE YOUNGER (DAVID). — Fleming. — *In a Tap-room.*

In the middle, a peasant, in three quarters profile, to the right, with grey breeches, a red vest and a blue cap, is seated near a table upon which he leans his elbow, a pipe in his hand; behind the table, another countryman is filling his pipe; on the right, the publican enters the room, bringing in a dish and a pitcher.

0,22 m. h.; 0,16 m. br. W.

***297. — Fragonard.** — French. — *Studying.*

A young girl, in three quarters profile, to the left, slightly bending on the right shoulder her head turned to the right, is sitting at a table upon which a book lies open. She wears a feuille-mort bodice with lemon-coloured sleeves, and a high linen collar, very much starched.

0,80 m. h.; 0,65 m. br. C. — Half-fig., life-size.

***815. — Hubert Robert.** — French. — *The Waterfalls of Tivoli.*

In the foreground, a fountain with washerwomen, at the foot of a wall, on the top of which women spread linen to dry, near a house; in the middle distance, the waterfalls break beneath a bridge; on the left, in the brushwood, a small house.

0,73 m. h.; 0,61 m. br. C.

2148. — Snyders. — Fleming. — *The Fish-Market.*

On a large table, various kinds of fish are heaped up; on the left, the merchant, dressed in red, holds a lobster. On the right, a servant brings in a copper basin fishes that he throws into a barrel. In the foreground, under the table, in a bucket, some carps; and, near a hamper of oysters, two live seals are rushing at a dog. — Signed on the right: F. SNYDERS fecit.

2,25 m. h.; 3,36 m. br. C. — Life-size. — Sale of Mme de Pompadour in 1766: 36 livres 2 sols.

***2503. — Van Ostade** (ADRIAEN). — Dutch. — *The reading man.*

A man, in full face, dressed in a green overcoat with brown sleeves, and a black hat, leans out of a window adorned with climbing plants, and smiles, while turning to the right; in his right hand he holds spectacles, and in his left one, an unfolded paper. — — Signed on the paper: A. V. OSTADE.

0,27 m. h.; 0,22 m. br. W. — Half-fig. — Coll. of canon Baut, at Ghent.

***2502. — Van Ostade** (ADRIAEN). — Dutch. — *The drinking man.*

A man, with a chestnut-brown vest, a red waistcoat, a white collar and a hat the broad brims of which are tucked up, leans, in three quarters profile, to the left, on the sill of an open window adorned with climbing plants, and holds in both hands a jug whose lid is raised. — Signed, at the bottom : A. V. OSTADE.

0,27 m. h.; 0,92 m. br. W. — Half-fig. — Coll. of canon Baut, at Ghent.

***1725. — Ribera.** — Spaniard. — *The club-footed man.*

With a landscape as background, in full light, a young beggar, crippled in his right foot, turns to the right his body in three quarters profile, while bursting out laughing in full face. He is dressed in a cassock and tinder-coloured breeches, and he grasps with his right hand his brown cloak, twisted around his waist. In his left hand, he bears a broaside on which this is read : *Da mihi Elimosinam propter amorem Dei*, and a crutch that he wears on his shoulder. — Signed : JUSEPE DE RIBERA, espanol, f. 1652.

1,61 m. h.; 0,092 m. br. C. — Life-size.

***2579. — Jan Steen.** — Dutch. — *A Family Meal.*

In a hall, to which light comes from a wide door on the left, a table is set up, around which several guests are sitting. In the middle, a maidservant, standing, in profile to the left, with a red bodice, a brown skirt and a blue apron, pours out some drink to a young man sitting, all unbraced. On the right, a young woman, with a blue bodice and a yellow skirt, suckles an infant and turns on her chair to a lover, on the left, who wishes to kiss her. In the middle distance, in the centre, children play and guests touch their glasses; on the right, a boy on a ladder is feeding a parrot, and a musician is perched upon a table. In the foreground, a cooling basin with bottles, an a dog barking. — Signed on the back of a chair : J. STEEN.

0,82 m. h.; 0,69 m. br. — Fig. 0,40 m.

***1736. — Velazquez.** — Spaniard. — *Portrait of a young woman.*

In three quarters profile, to the left; her puffed hair falls on a white collar crossed by a double string of pearls; she wears a black and white dress.

0,82 m. h.; 0,63 m. br. C. oval-shaped. — Breast-piece, life-size.

***299. — Fragonard.** — French. — *A fancy Figure.*

A young man, in three quarters profile to the left, leans his two hands on a balustrade and turns his head to the right; his hair is light-coloured and floating; he is dressed in a blue tunic, swollen by the wind. Upon the balustrade, a black flat cap with a grey feather.

0,80 m. h.; 0,65 m. br. — Breast-piece, life-size. — Sketch.

490. — Largillière. — French. — *Portrait of a Magistrate.*

In three quarters profile, to the right, the head in face, wearing a brown wig. The robe is striped white and black, with an ermine, camail. On the right, a rubbed out inscription, in which the date 1718 can still be read.

0,81 m. h.; 0,65 m. br. C. Oval-shaped. — Half-fig.; life-size.

***2309. — Backuysen.** — Dutch. — *A rough Sea.*

In the foreground, a ship, hoisting the Dutch flag, sails to the left. On the right, a man-of-war of the same nation sinks behind the horizon. On the left, two small boats. — Signed on the right, upon a waif: L. B., 1675.

0,67 m. h.; 0,90 m. br. C.

***296. — Fragonard.** — French. — *Music.*

A man, dressed in a yellow vest with a muslin collar and a black flat cap with ribbon and red feathers, seen from the back, the head in three quarters profile, to the right, is playing on a guitar; on the right a music-book. — On the back of the canvas, one reads : " Portrait de M. de la Bretèche, peint en une heure par M. Fragonard, en 1769. " Dated and signed.

0,80 m. h.; 0,65 m. br. C. — Half-fig., life-size.

***2124. — Rubens.** — Fleming. — *Philopœmen is recognized by an old woman.*

On the left, an old woman recognizes Philopœmen in the act of cutting wood, and seizes his arm. Behind, an old man makes a gesture of astonishment. In the right foreground, on a stall, fruit, fish and game are heaped up.

0,50 m. h.; 0,66 m. br. W. — Fig. 0,32 m. — Engr. by Varin. — It is the sketch of the picture which was in the ancient gallery of the duke of Orleans.

182. — Coypel. — French. — *Portrait of the actor Jelyotte, in a woman's dress.*

In three quarters profile, to the right, he is disguised as a woman, with a red bodice, cut low; on the face and breast, patches; around the neck, a green ribbon; in the powdered hair, flowers; the right hand lays on the breast.

0,51 m. h.; 0,43 m. br. C. Oval-shaped. — Breast-piece, life-size.

***2393. — Heemskerck** (Egbert van). — Dutch. — *An Interior.*

In a room, near an open window, on the left, a woman in profile to the left, with a red dress and a brown loose jacket, gives her breast to an infant that is supported by a little girl close to her. On the window-sill, a countryman, who is standing and smoking his pipe, leans his elbow. In the background, in the shade, three countrymen at a table.

0,47 m. h., 0,35 m. br. W.

***1915. — Brouwer** or **Brauwer** (ADRIAEN). — *The surgical Operation.*

In the middle, the patient, seated upon a table, his two feet on a stool, holds his legs with both hands, his features contracted with pain, and utters groans, while the surgeon, standing on the right, dresses his left shoulder. Near the surgeon, an assistant gets a compress ready.

0,32 m. h.; 0,28 m. br. W.

***2599. — Van de Velde** (ADRIAEN). — Dutch. — *Landscape with animals.*

In the foreground of a meadow, three sheep and a she-goat lying down; a fourth sheep, up and bleating; on the left, a stile; on the horizon, bluish mountains. — Signed on the left, upon a stone: A. V. VELDE F., 1659.

0,19 m. h.; 0,21 m. br. W.

***1982. — Van Dyck** (ANTHONY). — Fleming. — *Portrait of a Woman.*

In three quarters profile, to the left; black dress, with collar and sleeves in a white stuff trimmed with lace. On the left, red hangings. In the background, the balustrade of a gallery opening into a garden.

0,31 m. h.; 0,25 m. br. — Knee-piece. — Sketched grey upon grey on a piece of paper pasted on wood.

***960. — Vestier.** — French. — *Portrait of a young woman.*

A young woman, whose fair hair, slightly powdered, flows down on her shoulders, is seen in three quarters profile, to the right. A greenish scarf is thrown over her white muslin bodice.

0,62 m. h.; 0,49 m. br. C. — Breast-piece, life-size.

335. — Gérard (B^on^ FRANÇOIS). — French. — *Portrait of the Empress Maria Louisa, archduchess of Austria, wife of Napoleon I* (1791-1847).

Seen in full face, her head in three quarters profile, to the left; in her black hair, a wreath of flowers; a blue cloak is thrown over her white bodice, cut down low.

0,65 m. h ; 0,54 m. br. C. — Breast-piece, life-size. — Sketch. N° 3 in the catalogue of the Gérard sale (1837).

1720. — Pereda. — Spaniard. — *Fruits and Instruments of Music.*

On the left, citrons are placed upon a chapiter; on the right, a table, covered with a carpet, supports a cushion, an open music-book and a violon.

0,73 m. h.; 0,93 m.

2126. — Rubens. — Fleming. — *Study for the ceiling of White-Hall, London.*

On the right, a Vestal carries an urn, on the top of which the everlasting fire is burning; on the left, she is crowned by an angel.

0,41 m. h.; 0,49 m. br. W. Sketch. — N° 37 in the catalogue of the Lebrun sale (1814).

***2186. — Teniers** (DAVID), THE YOUNGER. — Fleming. — *Landscape.*

On the left, a countryman seated by the wayside, at the foot of a slope, talks with another countryman standing on his right; in the middle distance, a third countryman is walking off; in the background, a brook, and, through a clump of trees, some cottages and a church steeple. Hills in the horizon. — Signed on the left : D. TENIERS. F.

0,64 m. h.; 0,49 m. br. C. — Fig. 0,10 m.

1675. — Milanese School (16th CENTURY). — *Bust of a woman.*

Naked, in three quarters profile, bending to the left; she smiles.

Purchased for 519 francs at the Aguado sale (1843). — N° 290 in the catalogue.

***2208. — Dutch School.** — *Portrait of an old woman.*

Facing the front, slightly turned to the right. A head-dress in yellowish gauze comes down over the soulders. Black gown.

0,71 m. h.; 0,58 m. br. — Breast-piece; life-size.

***104. — Chardin.** — French. — *The Monkey Painter.*

In a studio, on the left, in three quarters profile to the right, a monkey, with a gold-laced red coat and a feathered three-cornered hat, is sitting, his legs crossed, before an easel. He holds in his left hand a pencil and copies the statuette of a child, placed on a table, on the right. Down, in the foreground, a jug and a portfolio propped up against a table.

0,72 m. h.; 0,60 m. br. C. — Engr. by Surugue junior, 1745. — Salon of 1740; coll. of J.-B. Lemoyne in 1778.

***1724. — Ribera.** — Spaniard. — *The Virgin and the Child.*

The Virgin, in three quarters profile, to the left, her eyes raised skyward, is about to lay into the crib the infant Jesus, that she carries asleep in his swaddling-clothes.

1 m. h.; 0,85 m. br. C. — Half-fig.; life-size.

***2123. — Rubens.** — Fleming. — *The Coronation of the Virgin.*

The Virgin, seated on a cloud, dressed in a white robe and a blue cloak, is crowned by God, the Father, and Christ. In a celestial ray, the Holy Ghost; cherub's heads in the cloud.

0,33 m. h.; 0,48 m. br. W. — Sketch for one of the paintings on the ceiling of the Jesuits' church, in Antwerp, which were destroyed by a fire in 1718.

***1980.— Van Dyck** (ANTHONY). — Fleming. — *Bust of St Joseph.*

In three quarters profile to the left, he raises his head to the

sky; on a grey robe, a green cloak is thrown over his right shoulder; in his right hand he carries a set square.

0,65 m. h.; 0,47 m. br. W. — Life-size. — This sketch comes from the Saceghem coll.

*2454. — **Maes** (Nicolas). — Dutch. — *Grace before Meat.*

In a room, an old woman, seated, in three quarters profile, to the right, dressed in a black bodice with red sleeves and a grey skirt, with a white kerchief on her head, her hands clasped, says prayers before beginning her meal. She holds a wooden bowl in her lap. On the right, a table, on which a loaf, a plate and a stone jug are laid. On the left, before a press, a spinning-wheel; in the foreground, a cat plays with a slipper. — Signed : N. MAES, 1648.

0,55 m. h.; 0,41 m. br. W. — Fig. 0,30 m. — The signature is doubtful, and the date unlikely, as Maes was born in 1632. Héris sale, in 1841 : 2350 francs.

*2515. — **Van Ostade** (Isaac). — Dutch. — *A Winter Landscape.*

On the snow-covered ground, on the left, a countryman drives to the right a sledge drawn by a horse; on the right, near a cottage, children and dogs; in the middle, a countryman talks with his wife. Far away, skaters, and a mill close by a clump of trees. Signed on the right: ISACK VAN OSTADE, 1644.

0,51 m. h.; 0,42 m. br. W. — Fig. 0,10 m. — Purchased for 1750 francs, in 1860, at the Piérard sale.

*1470. — **Tintoretto.** — Venetian. — *Portrait of Pietro Mocenigo.*

Standing, turned to the right, dressed in a red gown lined with ermine; the hair, beard and moustaches are nearly white. The left hand rests upon a table; the right one is brought back to the body. In the background, a balustrade with hangings drawn up in the corners.

1,18 m. h.; 1,06 m. br. C. — Knee-piece; life-size. — On the right, one reads: PETRUS MOCENIO, SENATOR.

*481. — **Largillière.** — French. — *The Provost of the Guilds and the Aldermen of the city of Paris.*

In the middle, a table, covered with a yellow carpet, supports a statue and some inkstands; in the foreground, magistrates in state dress, sit facing the front, and seem to be debating. In the background, a large picture representing a feast, presided over by the king.

0,31 m. h.; 0,43 m. br. C. — Fig. 0,13 m. — This is the sketch of a picture executed towards 1687, to decorate the great hall of the „ Hôtel de Ville ", and destroyed during the Revolution. It represents the Town Council discussing the means of celebrating with public rejoicings the convalescence of the king. The sculptor, on the left, who presents the model of a statue, is Coysevox.

2175. — **Teniers** (David), the younger. — Fleming. — *A Tap-room.*

On the left, before a chimney, a man standing, in profile to the right, holds a pitcher; two other men, turning to the left, the one

standing, the other seated, are warming themselves. In the background, a fourth man, seen from the back, leans against the wall.

0,17 m. h.; 0,14 m. br. W. — Fig. 0,11 m.

***293. — Fragonard.** — French. — *Women, bathing.*

In the middle, in a pond bordered with shrubs, two females are seen bathing, the one from the back, the other in front; both throw flowers about; on the left, three others are swimming; on the right, two others teaze each other.

0,65 m. h.; 0,81 m. br. C. — Paillet sale (1776) 550 livres. Varanchan coll. — A repetition was sold 1200 francs at the Walferdin sale. — " Fragonard's first manner, in the time when, by the tone and the handling of the brush, he still keeps very close to Boucher. " (Paul Mantz.)

***659. — Nattier** (J.-M.). — French. — *Portrait of M^lle^ de Lambesc and of the young count of Brienne.*

Before a drapery drawn up on the left, M^lle^ of Lambesc, sitting, in three quarters profile, to the right, her face in front, is dressed as a mythological character, in a blue cloak which covers the lower part of her body, a white bodice, cut low, a gilt girdle and a tiger's skin thrown over her left shoulder; she finishes buckling the cuirass of her younger brother, who stands by her right side, in full face, his head slightly bending on the left shoulder, dressed in a yellow jerkin, red stockings and a white scarf from which his sword is hanging; he holds his left hand out and leans on the staff of a red standard. On the left, an armour and an earthly globe; on the right, a drum, on the skin of which one reads: NATTIER PINXIT, 1732.

1,91 m. h.; 1,59 m. br. C. — Life-size. Salon of 1737, under this title: " *M^lle^ de Lambesc, de la maison de Lorraine, sous la figure de Minerve, armant et destinant M. le comte de Brienne, son frère, au métier de la guerre* ".

***2177. — Teniers** (David), the younger. — Fleming. — *Interior of a Tap-room.*

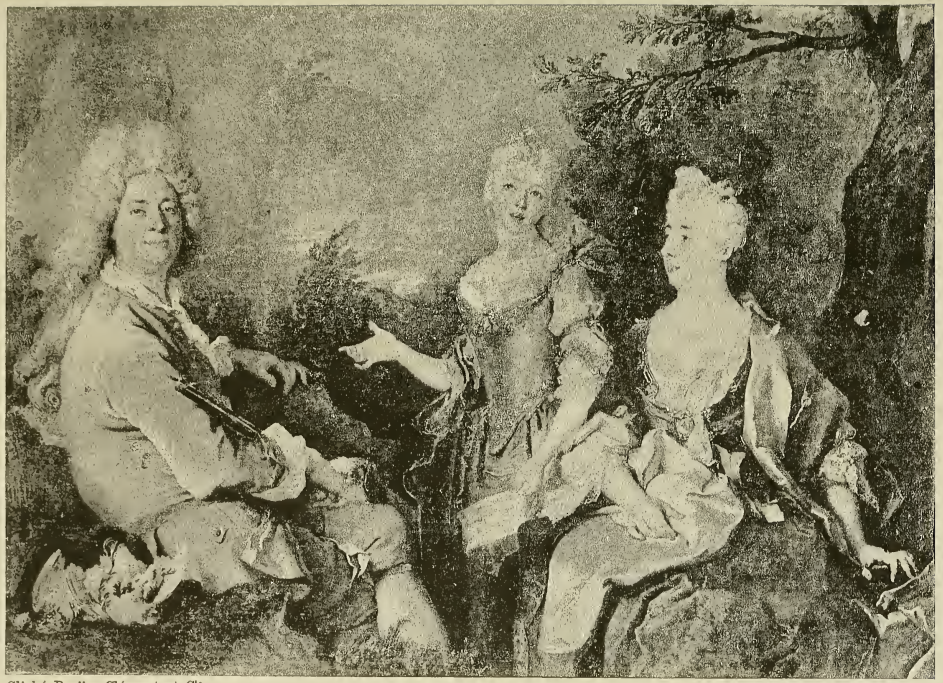
In the foreground, a man, seated in a staved cask, with grey clothes and a red flat cap, turns his head to the left, and holds a jug of beer and a pipe: in the middle distance, on the right, a man, in three quarters profile, with grey clothes and a brown cap, warms his back before the chimney; in the shade of the background, a countryman, seen from the back. — Signed on the left: D. TENIERS. F.

0,22 m. h.; 0,27 m. br. W. — Fig. 0,14 m.

471. — Lancret. — French. — *The Gascon disappointed.*

Damon, holding a lighted candlestick, raises the curtain of the bed where Dorilas is lying; Philis, whom he had taken for Dorilas, falls into the arms of Cloris and increases the confusion of the Gascon, *by showing him what he had lost.* (*Contes*, by La Fontaine.)

0,28 m. h.; 0,36 m. br. — Fig. 0,16 m. — Engr. by Larmessan. — Salon of 1738.



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Largillière.

491. — *Portrait of the Painter, his wife and his daughter.*

673. — Oudry. — French. — *Still Life.*

On the left, a violoncello leans against a stool covered with velvet, on which a music-book lies; on the right, against the wall, a sword, the hilt of which is adorned with a blue bow. — Signed : J.-B. OUDRY, 1734.

0,81 m. h.; 0,94 m. br. C.

***491. — Largillière.** — French. — *Portraits of Largillière, his wife and daughter.*

On the left, the painter, in three quarters profile, to the right, sits upon a rock. He wears grey clothes and a very long wig; at his feet, a gun that he supports with his right arm, and a dog, whose muzzle only is visible. On the right, near a tree, his wife sitting, in three quarters profile, to the left, wears a red dress, cut low, lined with white satin, and a chemisette adorned with blue ribbons; in her powdered hair, a bow of lace. Between her parents, a young girl is standing, with a white and gold dress, flowers in her hair, a music paper in her left hand, her head raised, and looks as if singing.

1,49 m. h.; 2 m. C. — Knee-piece; life-size.

1819. — English School of the 18th century. — *Portrait.*

A gentleman, in three quarters profile, to the right, in a court dress : blue coat with red collar, yellow waistcoat, powdered hair, sits at a table, on which he leans his right arm, near an open book.

0,97 m. h.; 0,73 m. br. C. — Knee-piece, life-size.

***2468. — Mierevelt.** — Dutch. — *Portrait of a Woman.*

She stands in three quarters profile, to the left, with a lace cap, and a black dress embroidered with gold; round the neck, a white ruff; in the right hand, a fan; on the left, in the upper part, a coat of arms and the inscription : ÆTA. AN°.

1,07 m. h.; 0,75 m. br. W. — Knee-piece; life-size.

1335. — Guardi. — Venetian. — *View of Venice.*

On the left, the church of la Salute; in the foreground, the Grand Canal, on which gondolas cross each other.

0,30 m. h.; 0,44 m. br. C.

988. — Watteau. — French. — *The Judgment of Paris.*

On the left, against, a tree, Paris, with Mercury standing by his side, holds out the apple to Venus, who has just undressed and presents herself before him. At the feet of the goddess stands a Love; on the right, a warrior, armed with a shield; in the clouds, a nymph. Landscape in the background.

0,47 m. h.; 0,31 m. br. W. — Fig. 0,30 m. — Sketch.

***106. — Chardin.** — French. — *Still Life.*

Upon a stand, various kinds of fruit : two pomegranates, black

and white grapes, apples, and one pear; a china coffee-pot, a knife with an ivory handle, and two glasses. — Signed on the left: CHARDIN, 1763.

0,47 m. h.; 0,56 m. br. C.

***103. — Chardin.** — French. — *The House of Cards.*

A lad, in profile, to the right, sits at a table upon which he builds up edifices with cards. He wears a grey coat and a black hat, out of which locks of fair hair are flowing.

0,76 m. h.; 0,68 m. br. C. — Half-fig., life-size. — Engr. by Lépicié. — Salon of 1741, no 72, with this title: *Tableau représentant le fils de M. Lenoir s'amusant à faire un château de cartes.* (Was formerly octogonal.) There is a repetition of this picture purchased 40 livres par M. Devouges in 1782; in another, engraved by Filhol, the young man sits before a window.

1914. — Brouwer or **Brauwer** (Adriaen). — Fleming. — *A man, making his pen.*

Sitting at a desk, in profile to the left, dressed in a chesnut-brown gown and a cap pulled down upon his ears, a scribe cuts a pen, puckering his face. In the wall, a niche with a jug in it.

0,19 m. h.; 0,28 m. br. W.

1925. — Brueghel (Jan). — Fleming. — *The Bridge of Talavera.*

In the foreground, a group of travellers, pedestrians, horsemen, monks and mule-drivers; on the left, a convent; in the background, the bridge over the river, which horsemen are fording. Bluish hills on the horizon. — Signed and dated on the right: BRUEGHEL, 1619.

0,20 m. h.; 0,28 m. br. Copper.

812. — Hubert Robert. — French. — *A Fountain.*

Under a columned portico, decorated with a fountain, several persons are engaged drawing. In the background, a garden. View taken in villa Medici, Rome.

0,32 m. h.; 0,40 m. br. C.

***300. — Fragonard.** — French. — *A young woman.*

In a very well lighted landscape, a young woman, in three quarters profile, to the right, with a white dress and a tucked up pink skirt, holds on a socle a child wrapped in a blue-spotted white cloak.

0,47 m. h.; 0,32 m. br. C. — Oval-shaped. — Fig. 0,30 m.

***2179. — Teniers** (David), the younger. — Fleming. — *The Alms-collector.*

On a road, in three quarters profile, to the left, with yellow clothes and a grey cloak tied on his shoulders, his head bare, he carries in his right hand a money-box, and in his left one an iron rattle. On the right, a house; on the left, a church. Landscape in the background. — Signed on a stone, to the right: D. TENIERS, F.

0,29 m. h.; 0,22 m. br. W. — Fig. 0,21 m.

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

WATTEAU.

983. — *Gilles.*

***2385. — Hals** (Frans). — Dutch. — *Portrait of a woman.*

An elderly woman stands, in three quarters profile, to the left, with a black dress and white collar, ruffles and coif; her hands are crossed upon her girdle; the left one holds a pair of gloves.

1 m. h.; 0,80 m. br. C. — Knee-piece; life-size.

***792. — Rigaud.** — French. — *Jean-François-Paul de Bonne de Créqui, duke of Lesdiguières, when a child (1679-1703).*

In three quarters profile, to the left; his head, covered with fair hair, is facing the front; he leans his elbow on a console, and wears, under his cuirass, a gold-embroidered yellow tunic. On his left arm, a blue cloak, and in his right hand, a marshal's staff.

0,81 m. h ; 0,65 m. br. C. — Half-fig., life-size. — Engr. by Drevet, in 1691. — Purchased for 400 francs at the Jacquotet sale, in 1842. — The young duke, who was eight years old when he sat for this portrait (1687), died of a decline, quite young, in Modena.

***765. — Raoux.** — French. — *A Girl, reading a letter.*

A girl, wearing a fancy dress: blue bodice, cut low; yellow sleeves and skirt; round the neck, a string of pearls, her head in three quarters profile, to the right, is reading a letter that she holds with both hands. On the right, a table covered with a green carpet, upon which is an open sweetmeat-box, embellished with a miniature. In the background, red hangings, drawn up.

1 m. h.; 0,81 m. br. C. — Half-fig., life-size. — Engr. by de Poilly and S. Cousins. — Belonged to the Lake collection.

***983. — Watteau.** — French. — *Gilles.*

On a knoll, the character of the *Italian Comedy* makes his appearance, standing, in face, all clad in white, his arms dangling by his side. In the left background, in the shade, the doctor, mounted on an ass, is laughing; on the right, Mezzetin, wearing a vest and a red flat cap, Colombine dressed in a greenish bodice with a red kerchief, and a third fellow with a queer hat. A very brilliantly lighted landscape in the background; on the right, the bust of a satyr among trees.

1,84 m. h.; 1,49 m. br. C. — Life-size. — Coll. of marquis de Cypierre. — Denon sale, 1826, 650 francs.

***1041. — French School of the 18th century.** — *Portrait of a woman.*

A middle-aged, white-haired lady, in three quarters profile, to the left, the head in face, his seated, her two hands on her knees, and holding a book; over her blue dress, adorned with bows of ribbon, a blak silk mantlet is thrown; she wears a white lace cap.

0,80 m. h.; 0,65 m. br. — Half-fig.; life-size. — This portrait was once attributed to Chardin and was thought to be the likeness of Mme Lenoir, the lieutenant of police's wife. M. Lacaze did not think he ought to keep this designation. The fact is that the *Portrait of Mme L... holding a pamphlet,* by Chardin, Salon of 1742, engraved by Surugue Junior in 1743, under the title: *l'Instant de la Méditation,* has nothing in common with this picture.

***294. — Fragonard.** — French. — *A Bacchante, sleeping.*

In the middle of a meadow, a woman is lying, naked, in full light, facing the front, the head thrown back on a piece of yellow stuff, the legs folded up and brought to the right. At her feet, on the right a tambourine; on the left, red hangings, drawn up.

0,46 m. h.; 0,55 m. br. C.

***2337. — Brekelenkam.** — Dutch. — *The Consultation.*

In a room, a jaded-looking woman, the head covered with a white hood, dressed in a green gown and a black cloak, holds out her hand to a physician, who stands, in profile, clad in black, with his broad-brimmed hat cocked on the right, and feels her pulse. Near the patient, a table with a candlestik and an iron pot; in the right background, a bed with closed curtains, and on the central panel, a picture.

0,57 m. h.; 0,52 m. br. C. — Fig. 0,36 m. — Coll. of the count of Fries.

2513. — Van Ostade (Isaac). — Dutch. — *A Pig-stye.*

In the foreground, before a hut of planks, two pigs are basking in the sun; behind, a staved-in cask; a third pig comes forward, on the left, in the middle distance, behind the cask.

0,39 m. h.; 0,35 m. br. C. — Purchased at the Dubois sale, in 1830, for 2000 francs.

***795. — Rigaud.** — French. — *Portrait of a man.*

In three quarters profile, to the right, a smile on his face. He wears a blonde wig and a pink coat under a cuirass; white cravat, wawing about.

0,54 m. h.; 0,45 m. br. C. — Breast-piece; life-size.

***989. — Watteau.** — French. — *A Slip.*

A young woman, with a lilac dress, seen from the back, has just stumbled and fallen on the grass; she tries to get up, helping herself with her left hand, that she leans on the ground. In the middle distance, a young man, who is opposite her, and whom she pushes back, throws his arm around her waist; on the right, a red cloak lies down. Background: a landscape.

0,40 m. h.; 0,41 m. br. C.

***2174. — Teniers** (David), the younger. — Fleming. — *A Village Feast.*

On the right, in front of a house, peasants are dancing, or otherwise engaged. In the foreground, an old man looks at a pair dancing at the music of a bagpipe, on which a musician, sitting on a cask, on the left, is playing. In the background, the landscape is lighted by the setting sun, and, on the road, a pedlar trudges away. A stone, on the left, wears the letters D. T. blended.

0,30 m. h.; 0,37 m. br. W.

***292. — Fragonard.** — French. — *The " Heure du Berger ".*

On a bed of sheaves and flowers, a shepherdess, with a low cut pink dress, is sitting, facing the front; at her feet, on the left, a shepherd, with red breeches and a yellow tunic, in tapering profile, shows her with his right hand a dial, which is held up in the clouds by three Loves. In the right foreground, three sheep and a bagpipe; on the left, a clump of trees.

0,47 m. h.; 0,41 m. br. W. — Oval-shaped.

***472. — Lancret.** — French. — *The Cage.*

In a shady walk, a shepherdess, with a red petticoat and a blue bodice, is coming on, carrying a cage under her right arm. She stoops, on the right, to a shepherd, with red breeches and a pink vest, who lovingly looks at her and chucks her chin; in the middle distance, on the left, a group of three persons look at the young pair. Landscape in the background.

0,38 m. h.; 0,27 m. br. C. — Fig. 0,17 m.

***981. — Vouet.** — French. — *The chaste Susanna.*

On the right, close by a white marble basin that is filled up from a fountain surmounted by a sphinx, the young woman is sitting; she turns on the left to the two old men, whose gestures are expressive of admiration, and she screens with a blue cloak her undressed body. In the background, landscape and a cloudy sky.

1,04 m. h.; 1,10 m. br. C.

***2122. — Rubens.** — Fleming. — *Erecting the Cross.*

Three tormentors erect the cross upon which Christ is already nailed up; in the middle distance, in the centre, a fourth tormentor takes a ladder away

0,33 m. h.; 0,38 m. br. — Engr. by J. Punt. — This sketch was made for one of the paintings on the ceiling of the Jesuits' church, in Antwerp, destroyed in 1718.

***50. — Boucher.** — French. — *Portrait of a young woman.*

In three quarters profile, to the left, the head almost in face. Powdered hair; blue velvet cloak, trimmed with fur, and tied up by a bow of the same colour; the hands are in a muff.

0,32 m. h.; 0,44 m. br. — Breast-piece; life-size. — Painted on pasteboard.

2382. — Van der Hagen. — Dutch. — *A Landscape in the plain of Haarlem.*

Two persons, the one seated, he other standing, in the foreground, look at cattle grazing in a sunny plain; far away, behind a clump of trees, a castle, a steeple and a mill. Stormy sky.

0,37 m. h.; 0,42 m. br. C.

***2550. — Rembrandt van Ryn.** — Dutch. — *A woman, bathing.*

A naked woman, upright, in profile, the head turned to the left, enters a basin full of water, holding with her left hand a piece

of linen round her waist, and leaning with her right one on a balustrade.

0,62 m. h.; 0,48 m. br. W. — Fig. 0,45 m. — Engr. by Tarlom.

***2017. — Jordaens.** — *A mythological Meal.*

In a grotto, around a table loaded with victuals, six guests, almost naked, are sitting in various attitudes; on the right, a group of three women, one of whom dressed in a blue gown, and wrapped in a yellow cloak, bears some fruit, while another, in the middle distance, holds a ewer; on the left, a satyr, standing, looks at the scene; in the foreground, a ewer and a basket containing some plates and some loaves.

0,74 m. h.; 1,05 m. br. W. — Fig. 0,60 m.

***1945. — Philippe de Champaigne.** — Fleming. — *The Provost of the Guilds and the Aldermen of the City of Paris.*

In the middle, a crucifix is placed on a pedestal, adorned with a coloured image of St Genevieve and the arms of Paris. On both sides the Provost of the Guilds, the Attorney for the Crown, four aldermen and the Town's tax-gatherer are kneeling. All are clad in long black robes with a red shoulder-strap on the left. The Provost wears a great cloak thrown over his left shoulder.

2 m. h., 2,71 m. br. C. — Life-size. — Painted towards 1650; was paid 1550 francs at the Sebastiani sale (1851). " The heads are elaborately done, with a care to mark faithfully the individuality of the character. The glow of the eyes and the seriousness of the attitude give a high value to this set of figures. " (Mantz.)

***548. — Le Nain** (The Brothers). — French. — *A Country meal.*

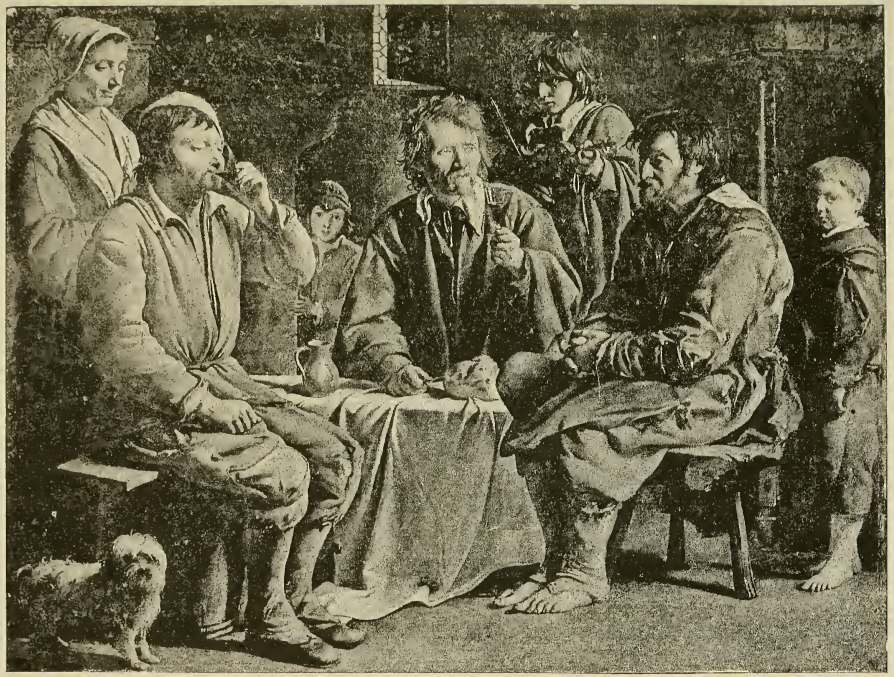
In a room with bare walls, seven figures are seated around a table, near a chimney. In the centre, the master, facing the front, in the middle distance, has just divided the bread; he raises his glass, full of wine, and looks at an old man sitting on the right, behind whom a little boy stands; on the left, by the chimney, upon a bench, a man sits, drinking; behind him, the mistress of the house, standing, with a red bodice and a dark skirt, and a shock-pated little fellow with a red cap, tuning a violon. — Signed, on the bench : LE NAIN, fecit An. 1642.

0,97 m. h.; 1,22 m. br. C. — Fig. 0,85 m. — Bürger proposes to call this picture : *Hospitality*. He adds : " The earnestness and sobriety of gestures, the sincerity of execution, the broad touches, within a strictly limited scale of colours, going from the grey to the brown, save a few lights retouched with red, all things in this picture make a strange and anomalous contrast to the pompous and theatrical art of the 17th century. ".

1995. — Fyt (Jan). — Fleming. — *Game, and hunting implements.*

In the middle, on a stone, near a basket containing snipes, a hare is hanging by a paw, and two partridges are lying; on the left, a gun against a wall, from the top of which a cat is about to jump.

0,93 m. h.; 1,23 m. br. C. — Sold 1616 francs at the Dubois sale (1840). N° 68 in the catalogue.



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

LE NAIN (THE BROTHERS).

548. — *Country Folks' Meal.*

2121. — **Rubens.** — Fleming. — *Melchizedek and Abraham.*

Before the temple, the High Priest is standing, surrounded by slaves who carry baskets; on the left, Abraham ascends the steps of a flight of stairs. He is presented with the consecrated bread; behind him, a warrior bears a flag.

0,48 m. h.; 0,64 m. br. W. — Sketch for the ceiling of the Jesuits' church, in Antwerp

2127. — **Rubens.** — Fleming. — *A Head Study for a figure of St John.*

In full face, the eyes raised to the sky; the fair hair flowing along the cheeks; red garment.

0,50 m. h.; 0,39 m. br. W. — Life-size.

***2120.** — **Rubens.** — Fleming. — *The Offering of Abraham.*

On the right, Isaac is lying on a pyre, blindfolded. Abraham, wrapped up in a red cloak, stands by his left side; in the air, an angel, with unfolded wings, and a yellow drapery about his body, checks the patriarch's arm.

0,50 m. h.; 0,65, m. br. W. — Sketch for the ceiling of the Jesuits' church, in Antwerp. — Engr. by J. Punt.

1311. — **Giordano** (Luca). — Neapolitan. — *Seneca's Death.*

Under a portico, on the right, the philosopher, almost naked, sits on a pedestal, in profile, to the left. He speaks to his disciples, who surround him, while two of them write down from his dictation. On the left, a physician cuts the veins of his foot.

1,54 m. h.; 1,90 m. br. C. — Life-size.

1702. — **Carreno de Miranda.** — Spaniard. — *St Ambrose giving alms.*

In the middle, on the steps of a temple which a child ascends, the saint, dressed as a bishop, turns to the left towards a poor man clad in red rags and leaning on a crutch, and throws into his hat some alms; in the middle distance, a woman carries a child on her shoulders. On the right, in the middle distance, a cripple, lying on the ground and seen from the back, is holding his hand out; behind St Ambrose, a spectator stoops forward, and a monk raises a cross. An angel comes from Heaven and is going to crown the saint.

2,45 m. h.; 2,08 m. br. C. — Life-size. — M. Paul Mantz thinks he identifies this picture, which comes from the sale of Marshal Soult, in which it was paid 495 francs, with a picture which was in the church of the Recollets, Toledo.

***473.** — **Lancret.** — French. — *Two Figures in a Landscape.*

At the foot of a tree, on the left, a young woman, attired in a yellow dress and a blue cloak, sits in full face, leaning her elbow on the shaft of a column; by her left side, a young man, in profile, with pink clothes, looks at her lovingly.

0,38 m. h.; 0,27 m. br. C. — Fig. 0,14 m.

***2384. — Hals** (Frans). — Dutch. — *The Gipsy.*

Almost in face, she looks to the right, and smiles. Her dark hair flows in disorder over her shoulders. Red bodice; ample and unbraced shift, which leaves the breast uncovered.

0,58 m. h.; 0,52 m. br. — Breast-piece; life-size. — Ménars sale, 1782, 301 livres. — "This picture, executed in a few hours, is a masterpiece of bright light and spirit." (Bürger.)

***376. — Greuze.** — French. — *Head of a Girl.*

In profile, to the right; she gazes steadfastly; in her fair hair, a violet ribbon; the grey chemisette gives a glimpse of the left breast.

0,46 m. h.; 0,38 m. br. C. — Breast-piece; life-size.

***488. — Largillière.** — French. — *Portrait of President de Laage.*

Standing, in full face, with a powdered wig. His greenish coat, embroidered with gold, is covered over by a light-brown cloak, tucked up on the shoulder. His two hands rest on the back of a red arm-chair: the left one wears a glove; the other is bare and holds a paper. In the background, dark hangings; on the left, a bit of sky.

1,59 m. h.; 1,07 m. br. C. — Half-fig.; life-size.

***295. — Fragonard.** — French. — *The Rape of the Shift.*

A young woman, in three quarters profile, the head to the left, is lying, naked, upon a bed with pink curtains. On the right, away flies a Love, carrying the shift that he has just robbed her of. At the foot of the bed, the torch of Cupid is burning.

0,35 m. h.; 0,42 m. br. C. — Sketch of a larger picture, of which there are several repetitions and which was engraved by Guersaint. — Bought 20 francs by M. Lacaze of a merchant, Place de la Bourse.

***2173. — Teniers** (David), the younger. — *An Interior.*

In a room with bare walls a peasant, wearing a feathered hat, sits in a chair, playing on the violin and beating time; by his right side, an old woman, leaning on a cask, holds a music-book and sings, turning to the musician. Behind her, a man holds a glass; in the left background, a fourth figure turns to the wall.

0,20 m. h.; 0,29 m. br. W. — Grey upon grey. Sketch of the n° 2171.

2366. — Everdingen. — Dutch. — *Landscape.*

On the bank of a lake surrounded with rocks, fishers are seated in the foreground; on the right, a boat coming up, and fishers handling nets; in the background, on a height, stag hunting. — Signed on the left: A. E. VERDINGEN, 16...

0,30 m. h.; 0,43 m. br. W.

***2591. — Ter Borch** or **Terburg.** — Dutch. — *The Reading Lesson.*

On the right, a woman sits in profile, to the left, with a brown

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

FRANS HALS.

2384. — *The Gipsy-girl.*

dress, trimmed with white fur. She holds a book over which stoops a shock-pated child.

0,27 m. h.; 0,75 m. br. W. — Half-fig., under life-size.

991. — Watteau. — French. — *Jupiter and Antiope.*

Antiope lies naked on the grass, in profile, the head to the left; on the right, Jupiter, under the shape of a satyr, lifts up a drapery and stoops to behold the nymph. Landscape in the background.

0,71 m. h.; 0,10 m. br. C. oval-shaped. — Sales of Arenberg, Bourlon de Sarty and Patureau, in the last of which the picture was knocked down at 2600 francs (no 63 in the catologue).

***377. — Greuze.** — French. — *Danae.*

Danae is lying on a bed, her arms wide open; on the right, an old woman beholds her; on the left, a table, loaded with toilet utensils; above, a drapery, hanging.

0,32 m. h.; 0,40 m. br. C. — Sketch.

***2435. — Karel du Jardin.** — Dutch. — *Landscape.*

In a meadow, on the right, close to a willow, a girl is standing, her breast uncovered, near two men sitting on the grass. In the middle, a white horse in profile, fully lighted; in the middle distance, an ass is lying; on the left, a sheep; far away, a farm-house, and, on the horizon, a range of bluish mountains. — Signed at the bottom, on the left: K. DUJARDIN.

0,40 m. h.; 0,59 m. br. C.

HALL II

(Salle Henri II)

FRENCH SCHOOL (19th CENTURY)

This hall, which is in suite of the preceding one, was built on the spot of Charles V's upper chapel, in the old Louvre, It was comprised in the apartments of the Valois and of the first Bourbons; later on, the Academy of Sciences, founded in 1666, held its meetings in it. No trace is left of the paintings of Primaticcio, which decorated it, nor of the sculptures of the ceiling executed under Henri II. The present paintings are the work of Blondel. Between the principal subject and the two side pieces, one reads: DI HENRI II R., and above the central picture, the motto: *Donec totum impleat orbem.*

442. — De La Berge. — *Landscape.*

On the left, under a clump of oak-trees, near a cradle, a mother, seated, gives her breast to an infant, and a little girl, upright, is eating; in the middle, near a cart, a grey horse and a man on his knees. On the right, in a gorge, the village of Virieu-le-Grand, near Belley. The sky is lighted by the setting sun.

0,59 m. h.; 0,92 m. br. W. — Fig. 0,08 m. — Presented by the painter's family (1853).

*** 120. — Chasseriau** (Théodore). — *The Tepidarium.*

In a large vaulted hall, lighted by a round opening in the further end, some women of Pompeia take a rest after bathing. In the middle, before a brass basin where perfumes are burning, one of them stands, half naked, and stretches herself; by her right, one of her companions, seated, is seen from the back; on both sides, other young women are seated, some musing, other re-adjusting their tunics or warming their hands; here and there, slaves, attending to their duties. — Signed: THEODORE CHASSERIAU, 1853.

1,70 m. h.; 2,50 m. br. C. — Half-life-size. — Salon of 1853. — *Musée du Luxembourg.*

*** 359. — Giraud** (Victor). — *A Slave-trader.*

On the left, young female slaves are grouped on a platform; a

merchant presents one of them, who looks very nervous, to a Roman, sitting in profile, on the right; at his feet, two white harriers; in the background, the sea and a town in amphitheatre.

2,38 m. h.; 4,45 m. br. — Life-size. — Salon of 1867. — *Musée du Luxembourg.*

***205. — Decamps. —** *The Caravan.*

A long file of camels come from the left to a small lake, in the midst of sands, not far from a mosque. Sunset.

0,60 m. h.; 1 m. br. C. — Sketch. — *Musée du Luxembourg.*

***361. — Girodet-Trioson. —** *Endymion's sleep.*

In the grotto of Mount Latmos, Endymion is asleep, naked, lying on a cloak and a tiger's skin, in three quarters profile, the head to the right; near him, his bow and quiver; at his feet, on the left, a dog. Eros, under the shape of Zephir, keeps off the leaves of a tree and makes a way to the moon-beams, that alight on the lips and breast of the sleeper.

1,99 m. h.; 2,61 m. br. C. — Life-size. — Engr. by Chatillon. — Painted at Rome in 1792, when Girodet was a pensioner of the Academy of France. Exhibited in the Salon of 1792. — Purchased, along with *the Deluge* and the *Funerals of Atala,* in 1818, for 50 000 francs.

***84. — Brion** (Gustave). — *The End of the Flood.*

« *La colombe revint auprès de lui vers le soir ; voilà qu'une feuille arrachée d'un olivier était dans son bec; alors Noé comprit que les eaux avaient diminué sur la terre.* » On the left, the ark is aground; Noah and his family, on the deck, see the dove returning with a twig in its bill. Far away, the sea, on which the sun is setting.

0,90 m. h.; 1,60 m. br. C. — Fig. 0,25 m. — Salon of 1864. — *Musée du Luxembourg.*

***82. — Brascassat. —** *The Bull.*

In the middle of a meadow, a red bull and a black cow, spotted with white; on the right, a she-goat and two sheep; in the background, a farm-house.

1,50 m. h.; 1,90 m. br. C. — Bequeathed in 1873 by M. Godard-Desmarets.

***833. — Saint-Jean. —** *Flowers among ruins.*

A tuft of hollyhocks, close to a bench adorned with gothic sculptures; on the right, a brook. — Signed on the left.

1,38 m. h.; 1,17 m. br. C. — Salon of 1842. — Universal Exhibition of 1855. — *Musée du Luxembourg.*

***420. — Ingres. —** *Joan of Arc at the anointing of Charles VII.*

In the inside of the cathedral, at Rheims, Joan of Arc is standing, in three quarters profile, to the right, with a cuirass. Her eyes are raised skyward, and her arm, stretched out on the altar, seems to take God to witness that she has kept her promise. In her right hands he bears the victorious oriflamme; at her feet, upon a cushion, her helmet and gauntlets, and a scroll with an inscription. On the left, her confessor, her squire and some pages are standing under a

blue canopy decorated with flower-de-luces. — Signed: I. INGRES, pt 1854.

2,40 m. h.; 1,78 m. br. C. — Life-size. — *Musée du Luxembourg.* — Universal Exhibition of 1855.

***831. — Rousseau** (Théodore). — *A River Bank.*

On a river, shaded by shrubs that the sun has made yellow, a fisher is getting his implements ready. Mist on the horizon.

0,27 m. h.; 0,34 m. br. C.

125. — Chintreuil. — *Rain and Sunshine.*

In a meadow enamelled with flowers, near a rivulet, heads of cattle have gathered; on both sides, a shower falls on the country; in the centre, the sun pierces the clouds and lights up the horizon.

1 m. h.; 2,15 m. br. C. — Presented by M. Desbrosses.

703. — Poterlet. — *The quarrel of Trissotin and Vadius.*

In the centre, the two pedants, seated, keep up a spirited talk; in the left, Armande, standing, and Bélise, in an arm-chair, endeavour to soothe them down; on the right, near a window, Henriette and Philaminte; a dog barks between the two speakers; on the left, scientific instruments and books in disorder.

0,86 m. h.; 1,18 m. br. C. — Fig. 0,50 m. — Salon of 1831. — Purchased by the Civil List for 500 francs.

***185. — Daubigny** (A.-François). — *Spring.*

A young countrywoman rides on an ass through an orchard, amidst the verdant corn. Fruit-trees in blossom are scattered about; in the middle distance, a pair exchange kisses.

0,95 m. h.; 1,93 m. br. C. — Salon of 1859.

***143. — Courbet** (Gustave). — *The Burial at Ornans.*

In the middle of the picture, before the gaping grave, in the foreground, the grave-digger, in his shirt-sleeves, is kneeling: on the left, the priest, dressed in a black chasuble, attended by choristers, the cross-bearer, and, in the middle distance, officiating assistants and singers with red gowns and canon's caps, are standing. Close to the frame, four undertaker's men bear the coffin: on the right of the grave-digger, two friends of the deceased, old-fashionedly dressed, and a third one in black, with his hat in his hand, who is Proudhon's cousin. Among the women, who weep, dressed in black gowns and ruffled caps covered with crape, is the painter's mother, who holds a little girl by the hand. In the background, a landscape in a chalky country, beneath a cloudy sky.

3,40 m. h.; 4,07 m. br. — Life-size. — Salon of 1851. — Presented by Mlle Courbet in 1881.

***832. — Rousseau** (Théodore). — *A storm.*

At the foot of a hill, on which three mills rise, a dreary plain

stretches out; on the left, a lonely oak; on the right, a cart, close to a flood-gate. Through the sky, threatening clouds are running.

0,23 m. h.; 0,36 m. br. C.

***255. — Diaz de la Peña.** — *The Gipsies.*

A party of men and women come down a wood path; in the foreground, a boy, dressed in red, supports his female companion; on the left, a mother carries in her lap a child that a girl is fondling; a woman brings up the rear, bearing on her head a basket.

0,54 m. h.; 0,37 m. br. C. — Salon of 1844.

834. — Saint Jean. — *The Crop.*

Against a rock, a heap of grapes, raspberries and plums is displayed; in the foreground, some fruit upon a cabbage leaf, and a melon, which has been cut.

1,78 m. h.; 1,17 m. br. C. — Universal Exhibition of 1855. — *Musée du Luxembourg.*

123. — Chintreuil (Antoine). — *Space.*

In a vast plain, overflowed with light, willages appear amidst poplar-tres. In the foreground, a flock of sheep in a hollow path.

1,03 m. h.; 2,03 m. br. C. — Salon of 1869. — *Musée du Luxembourg.*

***880. — Tournemine.** — *A Turkish dwelling near Adalia* (Asia Minor).

On the banks of a river, which runs in the foreground, under a portico, natives are sitting on carpets, and smoke; on the left, a mosque, the cupola and minaret of which stand out against a blue sky.

0,69 m. h.; 1,24 m. br. C. — Salon of 1859. — *Musée du Luxembourg.*

***771. — Regnault** (Henri). — *An Execution without trial under the Moorish kings.*

At the entrance of a Moorish palace, a black tormentor, with a white turban, wipes the blade of his sword with the skirt of his pink garment; at his feet, the writhen body of the sufferer is lying, clad in a green tunic. The head has rolled down the steps of a flight of stairs, on which the blood is spread in wide pools. In the background, a wall with various and intricate tracery, the reproduction of one of the principal halls of the Alhambra, in Granada.

3,02 m. h.; 1,47 m. br. C. — Life-size. — Painted in 1870 at Granada. Forwarded from Rome. — *Musée du Luxembourg.*

*** 206. — Decamps.** — *A Bull-dog and a Scotch terrier.*

The one, muzzled, stands on the right; the other lies down on the left.

1 m. h.; 1,42 m. br. C. — Bought 16 500 francs, at the Goldsmith sale, in 1888.

***844. — Schnetz.** — *The youth of Sixtus the Fifth.*

On the left, an Italian countrywoman is sitting and holds a shepherd boy on her knees; a gipsy, in three quarters profile, to the left, is standing and reads in the boy's hand.

1,55 m. h.; 1,60 m. br. C. — Life-size. — Salon of 1828, with the title: *Diseuse de bonne aventure.* — *Musée du Luxembourg.*

955. — Vernet (Carle). — *King Charles X, hunting.*

The hunting party is gathered around the pond of Ville-d'Avray. The stag, pursued by the hounds, has thrown itself into the water; on the left, ladies in barouches, attended, by horsemen, are driving to the village, washerwomen spread their linen, and whippers-in call the packs together; on the right, count Girardin, the master of the hounds, takes off his hat and waits for the commands of the count of Artois and of the duke of Berry, surrounded by a brilliant staff. — In the background, a hilly landscape. Signed on the right: Carle VERNET.

2,27 m. h.; 3,28 m. br. C. — Fig. 0,30 m. — Salon of 1827. — Bought 8000 francs of the painter, by Charles X.

***406. — Hamon.** — *The Human Comedy.*

In the middle, children, seen from the back, look at a *Guignol's* theatre surmounted with a statue of Minerva; the dolls represent Bacchus and Cupid; on the left, Diogenes near his cask, Æschyles and other heroes of antiquity; on the right, near Dante and Homer, a girl offers nosegays.

1,37 m. h.; 3,16 m. br. C. — Under life-size. — Salon of 1852. — Universal Exhibition, 1855.

***622. — Mayer** (M^lle^ Constance). — *The Dream of Happiness.*

In a boat which an oarsman rows to the right, a young woman is asleep, holding a new-born child in her arms. A young man, sitting at the helm, stoops towards her; Cupid cheers up the boatman.

1,32 m. h.; 1,84 m. br. C. — Under life-size. — Salon of 1819. — Coll. of Louis XVIII.

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

GÉRICAULT.

339. — *An Officer of the Horse-Chasseurs of the Guard.*

HALL III

(Salle des Sept-Cheminées)

FRENCH SCHOOL (19th CENTURY)

(FIRST EMPIRE AND RESTAURATION)

This hall, a part of the constructions of Pierre Lescot, formed, under the Valois, the king's bed-room and drawing-room; these apartments, lower than the present hall, were wainscoted. The second story above the royal rooms, which has been destroyed long since, was inhabited by cardinal Mazarin.

The present accommodations were made in 1850, after the plans of the architect Duban; the sculptures of the ceiling are the work of Duret.

*** 354. — Géricault. — *A Stable.***

Two horses, the one a dark-bay, the other a white one, are in front of a stable, turned to a post-boy on the left, who holds in his right hand a straw bundle and, in the other, a pail where the white horse is drinking. In the middle distance, on the left, a farmer's man, with one arm akimbo. In the background, the wall of the stable.

0,37 m. h.; 0,45 m. br. C. — Painted about 1823. Lithographed by Volmar with the title: *Deux chevaux de poste à la porte d'une écurie.* Coll. of M. Coutant. Presented in 1883 by MM. Hauguet, Schubert and Millet.

*** 344. — Géricault. — *The Plaster-kiln.***

Under a grey sky, in a cloud of dust, on the right, an old hovel, at the door of which two horses, with harness on, are eating oats, while, inside, a cart is being loaded with sacks. In the left foreground three horses have been taken out of a cart, and are eating in their nose-bags. — Signed on the left.

0,50 m. h.; 0,60 m. br. C. — After a study made in Montmartre. — Paid 1350 francs at the Mosselman sale, in 1849.

*** 339. — Géricault. — *An Officer of the Life-guard Horse-chasseurs.***

Mounted on a dapple-grey horse, which prances and rushes at a

gallop to the right, he turns round to the right, sword in hand, his pelisse waving about, and endeavours to inspirit the squadron, which is seen in the middle distance. In the right background, a fight.

1,92 m. h.; 1,94 m. br. C. — Life-size. — Gold Medal in the Salon of 1812, under the title: *Portrait équestre.* It is really the portrait of one of the painter's friends, M. Dieudonné, lieutenant of the " Guides ". — Purchased by the duke of Orleans, it was acquired by the Louvre, together with nº 341, at the sale of Louis-Philippe, for 23 400 francs.

***340. — Géricault. —** *An Officer of the imperial Life-guard Horse-chasseurs.*

A study for nº 339. The horse dashes to the left, and the horseman is in profile.

0,51 m. h.; 0,38 m. br. Paper pasted on canvas. — Under life-size. — Presented in 1878 by M. His de la Salle.

***188. — David** (Louis). — *The Sabines.*

In the middle, Romulus, in profile, with a shield bearing the image of the she-wolf, is about to hurl a javelin at Tatius, who stoops, on the left, to shun it. Between the two combatants, Hersilia, the vife of Romulus, stands up, stretching out her arms, and several mothers are kneeling by their children. In the middle distance, one of them gets upon a pedestal, raising a babe in her arms. The background of the picture is taken up by the two armies, in which the Roman ensigns stand out on the right. On the left, the walls of the Capitol. — Signed upon a stone, at the feet of Tatius: DAVID. F. anno 1799.

3,86 m. h.; 5,20 m. br. C. — Life-size. — Engr. by Massard. — This picture, inspired to David, during his confinement in the Luxembourg, by a medallion of Faustina the elder, was exhibited by the painter from the momth of " Nivôse ", year VIII, to the month of " Prairial ", year XIII, in the Louvre (in the hall now devoted to the crayons, or " salle des pastels "). This exhibition brought 65 627 francs to the painter in five years. — Salon of 1808; got the first " mention " in the decennial competitive exhibition of 1810; purchased, in 1819, together with the following picture, of M. de La Haye, for 100 000 francs.

***187. — David** (Louis). — *Leonidas at Thermopylæ.*

In the middle of a narrow gorge, Leonidas is seated near the altar of Hercules; on his right, his brother-in-law, Agis, puts his helmet on, and two young Spartans take down their weapons, hanging on a tree; in the middle distance, warriors are coming, led by the soothsayer Megisias. On the left, near a soldier who ties up his buskin, a blindman, Eurytus, brandishes a lance and four young men hold up crowns towards a rock on which a warrior writes with the pommel of his sword the famous inscription: " *Passant, va dire aux Lacédémoniens que nous sommes morts ici en obéissant à leur ordre.* " In the right background, a path into which some mules enter with their drivers; at the mouth of the gorge, a temple, before which a sentry stands, announcing the coming of the enemy.

3,92 m. h.; 5,33 m. br. C. — Life-size. — This is the last picture that the painter executed in France. — Purchased, together with the preceding one, of M. de La Haye, for 100000 francs.

***754. — Prud'hon** (Pierre). — *Portrait of baron Denon, member of the Institut, Director General of the Museums* (1747-1825).

In three quarters profile, to the left, bareheaded, with short grey hair, dressed as an Academician; round the neck, the Russian order of St Anne.

0,60 m. h.; 0,51 m. br. C. — Breast-piece, life-size. — Engr. by Huot (Chalc. of the Louvre). Fragment of an unfinished portrait. Laperlier sale (1867).

***342. — Géricault.** — *A Cuirassier, wounded.*

Seated on a knoll, on the left, in three quarters profile, to the right, he leans his right hand on the ground, and looks at the fight far away.

0,45 m. h.; 0,38 m. br. C. — Presented in 1878 by M. His de La Salle.

***341. — Géricault.** — *The wounded Cuirassier.*

Leaving the battlefield, the soldier, tired out, goes down a sloping plot of ground, on the left. He holds his horse by the bridle, and, leaning on his sword with his left hand, he turns round to the right, in order to look at the fight that is going on far away, on a bridge.

2,92 m. h.; 2,27 m. br. C. — Life-size. — Salon of 1814. — Bought together with nº 339.

***346. — Géricault.** — *A Spanish Horse in a stable.*

A dark-bay horse, in profile, to the right; in the middle distance, another horse, turned to the left, with a cloth on his back.

0,50 m. h.; 0,60 m. br. C. — Paid 520 francs, in 1849, at the Mosselman sale.

360. — Girodet-Trioson. — *The Flood.*

On the right, a dismayed man, bearing an old man on his shoulders, endeavours to climb up a rock; with the left hand, he tries to cling to the stem of a tree, which breaks; with the other hand, he bears his wife, who presses against her breast an infant; a bigger child grasps the loose hair of his mother. On the left, the waters carry away the body of a girl. Lightning flashes through the sky.

4,31 m. h.; 3,41 m. br. C. — Life-size. — Engr. by Aubry Lecomte. — Was preferred to *the Sabines*, in the decennial competitive exhibition of 1810, and got the prize. — Purchased in 1818, together with *Endymion sleeping*, and *the Funerals of Atala*, for 50 000 francs.

759. — Prud'hon. — *Portrait of M. Vallet.*

He sits in three quarters profile to the right, the head facing the front; fair hair; grey frock-coat, white waistcoat and frill. His left hand leans on the post of the chair. The other hand is thrust underh is frock-coat.

0,60 m. h.; 0,49 m. br. C. — Life-size. — Bequeathed by Mme Sévène in 1887.

***336. — Gérard** (Bon François). — *Portrait of countess Regnault de Saint-Jean-d'Angély.*

She sits on a red bench, in three quarters profile to the left, with a green dress, the bodice of which is in transparent gauze and shows the arms and breast.

0,99 m. h.; 0,75 m. br. C. — Half-fig., life-size. — Engr. by Dubouchet (Chalc. of the Louvre). — Bequeathed in 1879 by Mme de Sampayo.

***751. — Prud'hon.** — *Portrait of the Empress Joséphine* (1763-1814).

Seated, in a musing attitude, on a rocky bank, amidst the woods of Malmaison, the Empress, in three quarters profile, to the left, wears a white dress, cut low and embroidered with gold; a red shawl is draped around her.

2,44 m. h.; 1,79 m. br. C. — Life-size. — Engr. by Blanchard junior. — A painted sketch, on a smaller scale, of this portrait is now in M. Edouard André's coll.

675. — Pagnest. — *Portrait of general de Salle.*

In three quarters profile, to the left, in full uniform, both hands on the pommel of his sword.

0,66 m. h.; 0,56 m. br. C. — Breast-piece, life-size. — Purchased in 1819.

196. — David. — *Portrait of M. Pécoul, the painter's father-in-law.*

He is sitting in an arm-chair, in three quarters profile, to the right, the head facing the front, dressed in a chetsnut-brown coat, with gold buttons, and an embroidered silk waistcoat; his hair is powdered. His left hand, leaning on a table, holds a snuff-box; his right one lies on the arm of the chair.

0,95 m. h.; 0,73 m. br. C. — Half-fig., life-size. — Painted in 1783. — Purchased in 1844 from M. Dequevauvilliers for 600 francs, together with nº 197.

***747. — Prud'hon.** — *Justice and divine Vengeance prosecuting Crime.*

In a wild country bristling with rocks and lighted by the moon, the murderer, clad in a tunic and a cloak, a bloody dagger in his hand, turns his head round, while striding off to the left. The victim lies in the foreground, his head in the penumbra, both arms stretched out crosswise. In the air, both coming from the right, wings unfolded, Vengeance, who carries in her left hand a kindled torch and thrusts her other hand forward to take a hold of the culprit, and Justice, with a stern and calm face, who keeps in her hands the scales of Law and the retributory sword are soaring.

2.43 m. h.; 2,92 m. br. C. — Life-size. — Engr. by Roger and Hocquart. — Salons of 1808 and 1814. — " Sheltered under the veils of night, in a remote and wild spot, greedy Crime slaughters his victim, seizes upon his gold, and ascertains whether a remnant of life might not still supply a means to reveal his heinous deed. He does not see that Vengeance, the dreadful agent of Justice, prosecutes him, is going to overtake and deliver him up to her inflexible companion. Such is the picture that I undertake to execute within ten months. " (Letter from Prud'hon to the Prefect of the Seine, 5th of Thermidor, year XIII.) — Bespoken for the Palace of Justice, this canvas was exchanged by the Town, in 1826, for four pictures representing Christ on the cross. Of this work, a reduction and several studies or sketches are known to exist. — " We know nothing more beautiful and grander in style, in any school, than these two goddesses who slide, from so proud and tranquil an impulse, through the blue air of night; nothing more tragically ominous than the silhouette of the murderer, and more touching than the victim. " (Th. Gautier.)

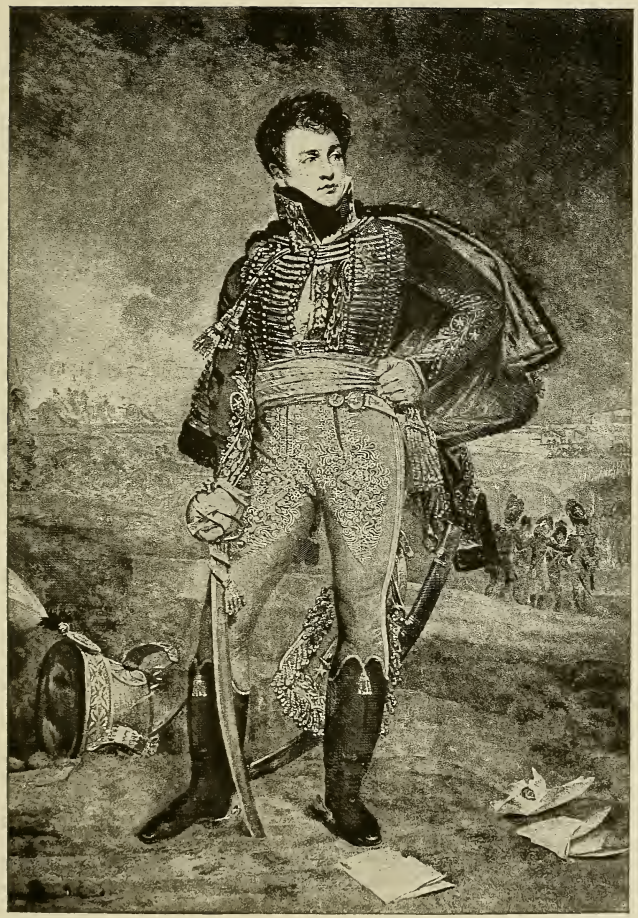
***338. — Géricault.** — *The Raft of the Méduse.*

On a rough sea floats the raft, which is seen slanting. In the right foreground, by the side of dead sailors, a father, sunk in grief,

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

PRUD'HON.

747. — *Crime pursued by Justice and God's Vengeance.*



Cliché Braün, Clément et C^ie^ Typogravure Georges Petit.

B^on^ GROS.

392 *bis.* — *Portrait of lieutenant-general comte Fournier Sarloveze.*

his head supported by his right arm, tries to feel with his left hand the beating of his dying son's heart, who lies on his knees; on the left, a dead mariner, the upper part of the body of whom dips in the water, is wrapped in a white cloth. In the middle distance, against the mast, at the foot of which a man, bereft of his reason, holds his head in his hands, officer Corréard points out to surgeon Savigny the brigg *Argus*, that looms afar against a heavily cloudy sky. At the further end of the raft, a few sailors and a mulatto in full light have hoisted themselves upon casks and frantically shake about some strips of cloth; at the same time, in the middle, as to connect together the different parts of the picture, midshipman Coudin and two companions endeavour to rise and to see the rescuing sail.

4,91 m. b.; 7,16 m. br. C. — Life-size. — Engr. by Reynolds and Leroy (Chalc. of the Louvre). — The scene represented by the painter took place after the shipwreck of the frigate the *Méduse*, that being bound to Senegal, and having on board four hundred men, was wrecked on the second of July 1816. Fifty-nine people could not find a place in the boats and took refuge on a raft, that, for twelve days, floated about, in the middle of the Ocean. Hunger, thirst, despair armed the unfortunate against one another, and they were only fifteen left when the *Argus* picked up the wreck. This work was executed from November 1818 to August 1819; the painter has represented himself in the sailor who is lying dead on the left. The critics were severe, and the picture got only the eleventh place in the competition for the medal of honour. In spite of the solicitations of count de Forbin, the Director of the royal Museums, the administration did not consent to buy the canvas. It was only after Géricault's death, when his gallery was sold, that the State purchased it for 6005 francs.

***752. — Prud'hon.** — *Portrait of M^me^ Jarre.*

She is seen almost in full face, her body slightly bent on the left; on her head a wreath of corn-poppies and daisies; her white bodice, cut low, is striped with golden streaks. A red cashmere shawl is thrown over her shoulders.

0,65 m. h.; 0,55 m. br. C. Oval-shaped. — Breast-piece, life-size. — Salon of 1812. — Bequeathed by M^me^ Jarre (then the wife of the tenor Elléviou) in fulfilment of a wish of her first husband.

197. — David. — *Portrait of M^me^ Pécoul, the painter's mother-in-law.*

She sits in three quarters profile to the right, her face turned to the left, with a violet dress and a lace collar, tied up with a chestnut-brown bow. On the shoulders, a black mantlet; on her powdered hair, she wears a white cap adorned with a chestnut-brown ribbon; her right hand rests on a work-table; her left arm is dangling.

0,92 m. h.; 0,72 m. br. Half-fig., life-size. See above, n° 196.

***392 *bis.* — Gros** (B^on^). — *Portrait of lieutenant-general count Fournier-Sarlovèze.*

He stands, in three quarters profile, to the right, in his uniform of colonel of hussars, with the stripes of field-marshal on his sleeves. The left wrist leans on the hip; the right hand clasps the hilt of a naked broadsword; the letter, that is on the ground, is the sommons sent by the general of the enemy to surrender the town

of Tuyo, a summons which the general has rejected. In the distance, the dismissed messenger withdraws between two grenadiers.

2,46 m. h.; 1,73 m. br. — Life-size. — Salon of 1812. — A gift of M. Fournier-Sarlovèze. — *Musée de Versailles.* — Centennial Exhibition of 1889.

***755. — Prud'hon.** — *Portrait of Marie-Marguerite Lagnier, at the age of ten* (afterwards M^me^ Versigny).

In three quarters profile, to the right, with a yellow dress; she is about to take some thing on a stand.

0,65 m. h.; 0,54 m. br. C. — Breast-piece; under life-size. — Painted in 1796. — Presented in 1864 by the Versigny family.

***746. — Prud'hon.** — *The Assumption of the Virgin.*

The Virgin, the head crowned with stars, the arms raised skyward, launches into the space, supported by five angels. She is dressed in a white robe with a golden girdle, and a blue drapery which waves behind her shoulders and comes round in front, to deck her legs. In the background, angels are adoring.

2.15 m. h.; 1,45 m. br. W. — Life-size. — Engr. by Bosc. — This picture, bespoken in 1816 for the chapel of the Tuileries and paid 15 000 francs, was exhibited in the Salon of 1819. It was brought to the Louvre after 1848. A sketch of it was paid 12 000 francs, in 1843, at the sale of Paul Perrier, by lord Hertford.

***186. — Dauzats** (ADRIEN). — *Interior of a Spanish church.*

In the centre of the central nave, which is adorned with frescoes at the entrance of the transept, priests are surrounding the crucifix.

1,30 m. h.; 1,04 m. br. — Univ. Exhib. of 1855.

779. — Riesener. — *Portrait of M. Ravrio, bronze founder.*

He sits at a desk, in three quarters profile, to the left; the bare head is seen in face; he wears a blue coat with gold buttons, and chestnut-brown breeches. Around the neck, a white cloth. He carries a Venus of bronze in his hands. Signed on the arm-chair, on the right : RIESENER.

1,17 m. h.; 0,90 m. br. C. — Knee-piece, life-size.

***522. — Vigée-Lebrun (M^me^).** — *Portrait of M^me^ Lebrun and her daughter.*

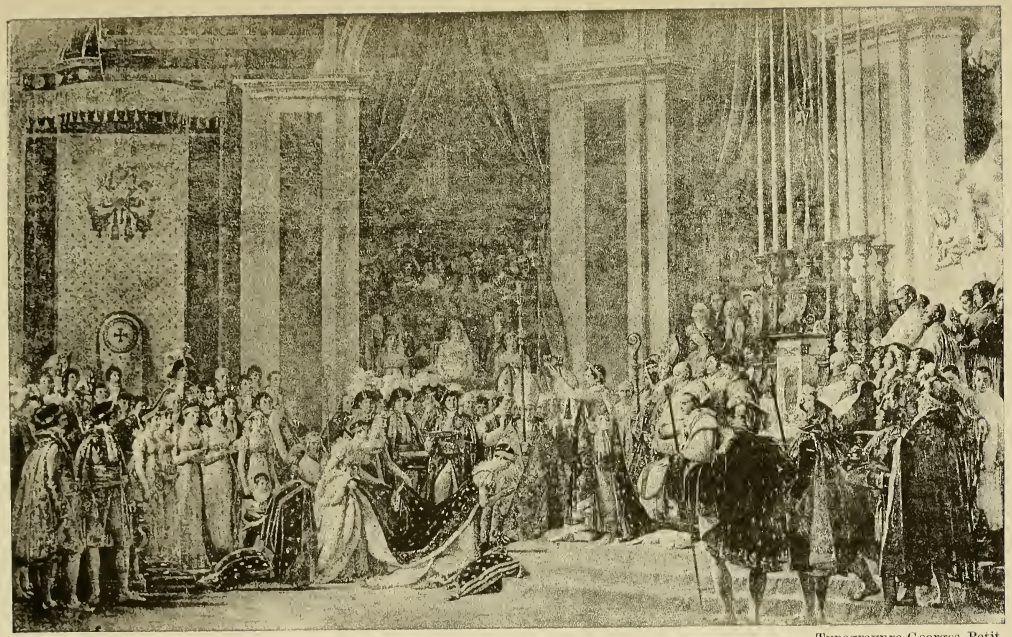
She sits on a green sofa, her head bent on the right shoulder, dressed in a yellow satin skirt and a white gauze bodice with violet sleeves: in the hair, a muslin kerchief. She holds in her lap her little girl, dressed in white, who turns her head to the left.

1,05 m. h.; 0,85 m. br. W. — Life-size. — Salon of 1787. — Bequeathed by M^me^ Tripier-Lefranc, *née* Lebrun.

135. — Cochereau. — *Interior of David's studio.*

In a large bare-walled hall, lighted at the further end by a half-opened window, on the left, the pupils, among whom Schnetz, Dubois, Pagnest, are at work; on the right, the model, one Pole, on a raised platform; near him, a stove: in the distance, the quays and a bridge are descried.

0,90 m. h.; 1 m. br. C. — 0,30 m. — Purchased in 1815 for 3000 francs.



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

DAVID.

202 bis. — The Coronation of Napoleon I by Pope Pius VII, in Our Lady's Church, Paris.

***391. — Gros.** — *Bonaparte at Arcole* (Nov. 15th, 1796).

In three quarters profile, his bare head in face, he rushes to the left, holding a flag. Long waving hair,

0,72 m. h.; 0,59 m. br. C. — Half-fig., life-size.

***198. — David.** — *Portrait of Pope Pius VII* (1742-1823).

He sists in a yellow arm-chair, in three quarters profile to the left, dressed in a red robe trimmed with ermine. He wears a white calote, and holds in his right hand a paper on which this is read : Pio VII, Bonarum artium Patroni. — Signed on the left : LUD. DAVID, Parisiis, 1805.

0,86 m. h.; 0,72 m. br. C. — Breast-piece, life-size. — Was executed in the Tuileries. David made two repetitions of it.

***202. — David.** — *Portrait of the Painter in his youth.*

He sits in an arm-chair, in three quarters profile, to the left, the head in face; dressed in a grey frock-coat with grey facings and collar, and a white cravat, loosely tied; he holds in one hand a brush, and his palet in the other.

0,81 m. h.; 0,64 m. br. C. — Breast-piece, life-size. — Rough draught, presented in 1852 by Eugène Isabey.

***526. — Vigée-Lebrun.** — *Portrait of Mme Molé Raymond, of the "Comédie-Française".*

In three quarters profile, to the left; the hands are concealed in a muff; she wears a violet dress, a blue skirt and a blue bonnet; on her breast, a white kerchief.

1,04 m. h.; 0,76 m. br. W. — Half-fig.; life-size. — Bequeathed in 1865 by Mlle Maurice Raymond.

***348. — Géricault.** — *Horse-races at Epsom.*

Four horses, whipped by their jockeys, rush at a galop to the left; cloudy sky.

0,88 m. h.; 1,20 m. br. C. — Painted in London in 1821. Purchased by the Louvre in 1866 for 9000 francs.

***343. — Géricault.** — *A Carbineer.*

In profile, to the left, bare-headed; over the white uniform, a brass cuirass; the right hand rests on the hip.

1,01 m. h.; 0,82 m. br. C. — Life-size. — Purchased in 1851, at the Stevens sale, for 1300 francs.

***337.— Gérard** (Bon François). — *Portrait of marchioness Visconti.*

A brown young woman, bare-headed, is in a garden, leaning on a mouldering wall, in three quarters profile, turned to the left, dressed in a white robe, cut low; around her arm and neck, strings of pearls.

2,24 m. h.; 1,44 m. br. — Breast-piece; life-size. — Bequeathed by the Countess of Porto.

***202 *bis*. — David.** — *The Anointing of Napoleon I by Pope Pius VII, in Notre-Dame de Paris* (Dec. 2, 1804).

On the right, before the high altar, the emperor, in the imperial

vestments, the crown upon his head, comes to the left, in profile, holding up with both hands a crown that he is going to place on the brow of the Empress. The latter, in profile, kneeling at his feet and turned to him, is attended by her ladies of honour, who support her crimson and gold-coloured velvet cloak. Between the emperor and the altar, pope Pius VII sits, surrounded by the clergy; by his side, cardinal Fesch; in the right foreground, the high dignitaries; behind the empress, the princes of the imperial family; on the left, the emperor's brothers; in the background, on raised platforms, the principal personages of the court; in a gallery, above the marshals, the mother of the emperor. — Signed: F. DAVID f. 1805-1807.

6,10 m. h.; 9,31 m. br. C. — Life-size. — Engr. by Queverdo, Frilly, etc. — Commenced on the 21th of December 1805, this picture was finished within a year. The Emperor paid it 75 000 francs; it was exhibited in the Louvre in 1808, given back to David's family in 1814, and delivered to the Administration of the Fine Arts in 1820. Brought to the Versailles Museum in 1837, it had a place in the centennial Exhibition of 1889; since then, it has been placed in the Louvre. There is a repetition of it, executed at Brussels in 1822.

***328. — Gérard** (Bon). — *Psyche receiving Love's first kiss.*

On the left, Psyche, seated on a grassy knoll, the legs wrapped up in transparent gauze, in three quarters profile, to the right, carries her hands to her breast, and gets the first kiss of Love, who stoops before her, in profile; above Psyche's head a butterfly, the symbol of love, is fluttering. The group stands out, in the light, against a ground of blue sky and woody hills.

1,86 m. h.; 1,32 m. br. C. — Life-size. — Engr. by Godefroi. — Salon of 1798. — Paid 6000 francs to the painter in 1801; was bought by the State for 28 100 francs in 1822, at the sale of baron Rapp.

***393. — Guérin** (Pierre-Narcisse). — *The Return of Marcus Sextus.*

Marcus Sextus, once proscribed by Sylla, is sitting, with haggard eyes, on the side of the bed where his dead wife lies; he holds her hands; on the right, his daughter, half sinking on the ground, weeps, embracing her father's knees. — Signed on the left: GUERIN. F. an VII.

2,41 m. h.; 2,40 m. br. C. — Life-size. — Engr. by Blot. — This picture, which was thought to allude to the return of the emigrants, was exhibited in the Salon of 1799 and won the first prize. Purchased, in 1830, 3005 francs of M. Coutant, by the Civil List.

***756. — Prud'hon.** — *Psyche carried away by Zephyrus.*

Wrapped up in a yellow drapery and a violet veil, Psyche, in three quarters profile to the left, sleeping, the head bent over the left shoulder, is carried away by Zephyrus and three Loves.

1,93 m. h.; 1,54 m. br. — Life-size. — Engr. by Aubry-Lecomte. — Salon de 1808. — Paid 15 450 francs in 1839; bequeathed in 1888 by the duchess of Sommariva.

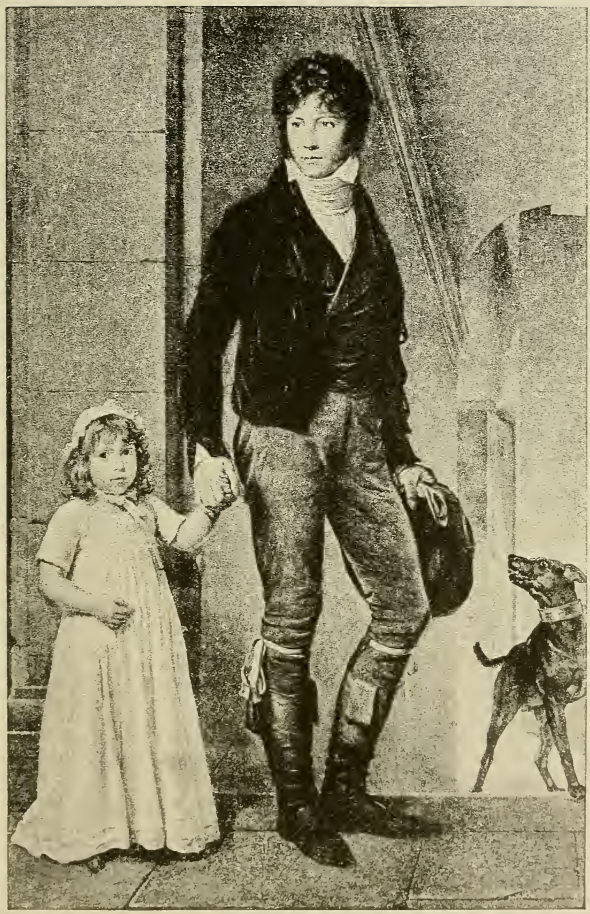
***362. — Girodet-Trioson.** — *Atala in her grave.*

At the entrance of a grotto, Atala, in a white dress, her hands upon her breast, holding a cross, is laid into the grave by Père Aubry, who, on the right, supports her head; and Chactas, who sits

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

PRUD'HON.

756. — *The Rape of Psyche.*



Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

B^on^ GÉRARD.

332. — *Portraits of the painter Isabey and his daughter* (afterwards M^me^ Cicéri).

on a stone to the left, embraces his knees. On the right side, the epitaph of Atala : *J'ai passé comme la fleur, j'ai séché comme l'herbe des champs.*

2,10 m. h.; 2,67 m. br. C. — Life-size. — Engr. by Royer et Massard. — Salon de 1808. — Purchased in 1818, with the *Flood* and *Endymion*, for 50 000 francs. In a repetition, Chactas wears moustaches.

***332. — Gérard** (Bon François). — *Portrait of the painter Isabey* (1767-1855) *and of his daughter, afterwards Mme Ciceri.*

He stands in three quarters profile, to the right, under the peristyle of the Louvre, bare-headed, dressed in a black velvet vest, brown breeches and top boots; he holds his hat and gloves in his left hand, and gives his right one to his little daughter, standing on the left, with a white dress; on the right, a dog is yelping; at the further end of a passage, a door is half-open.

1,92 m. h.; 1,30 m. br. C. — Life-size. — Salon of 1796. — Presented in 1852 by Eugène Isabey.

***Gros** (Bon). — *General Bonaparte visiting the plague-stricken, in Jaffa, March* 11th, 1799.

Under the Moorish portico of a mosque used as a hospital, in the middle, the general-in-chief, attended by general Berthier who carries a handkerchief to his mouth, general de Bessières, pay commissionner-in-chief Daure and chief-physician Desgenettes, turns, in profile, to the right, and touches the tumours of a patient, who stands up, half-naked; in the foreground, a soldier, entirely naked, is attended to by a Turkish physician, and a young French surgeon, Marclet, himself a prey to the plague, supports on his knees a patient who breathes his last; an officer, suffering under ophthalmia, leans against a column; on the left, Turks dole out loaves to soldiers, cowering in attitudes of despondency. In the background, the court-yard of the mosque, and, far away, the citadel.

5,32 m. h.; 7,20 m. br. C. — Over life-size. — Engr. by Laugier, Queverdot and Pigeot. Ordered by the first Consul and executed in six months, in the hall of the "Jeu de Paume" at Versailles, from a sketch drawn after the directions of Denon, the director-general of the Museum; this sketch, which was given to Dr Larrey, shows the scene in the ward of a hospital. For the definitive work, the painter gave it a more thrilling interest by enlarging the plan. The painting was done on the half of a canvas where was a rough-draught of the *Fight at Nazareth*, which had been bespoken, then countercommanded, and a sketch of which is in the Museum of Nantes. — Salon of 1804; paid 16000 francs by the State.

395. — Guérin. — *Hippolytus, accused by Phoedra, vindicates himself before Theseus.*

In a hall of the palace, on the right, by the side of Theseus, sunk in thought, Phœdra is sitting, holding in her right hand the sword that she snatched from Hippolytus; she is thoughtful, and turns an absent ear to Œnona, who stoops by her right side. On the left, Hippolytus standing, the left arm stretched out, shows by his countenance his contempt of the charge; at his feet two dogs are lying.

2,57 m. h.; 3,55 m. br. C. — Life-size. — Engr. by Boucher-Desnoyers. Salon of 1802. — *Musée Napoléon.*

396. — Guérin. — *Pyrrhus takes under his protection Andromache and Astyanax.*

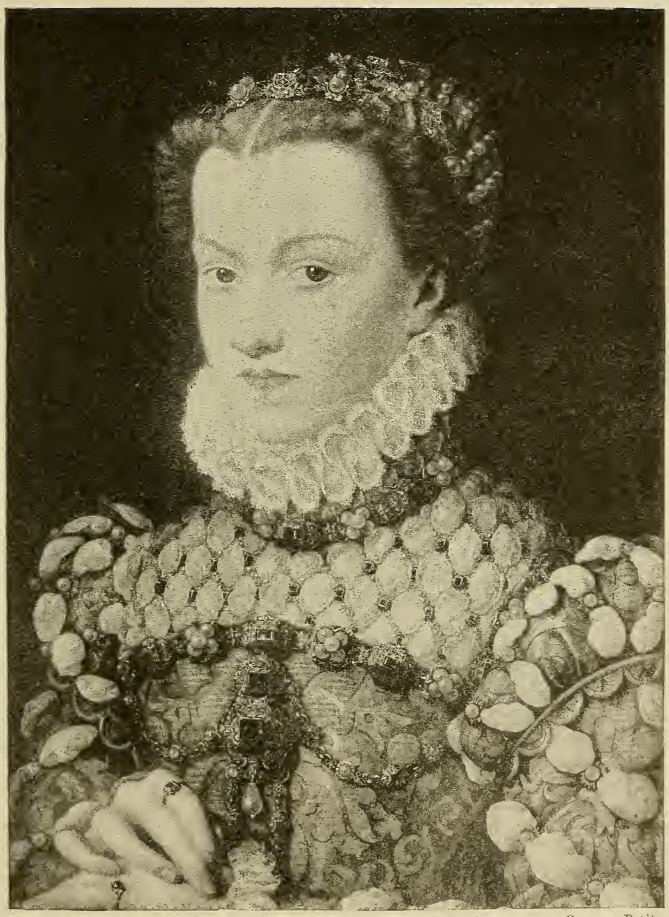
On the right, Orestes, in profile, asks for Astyanax to be delivered up to the Greeks. Pyrrhus, sitting in a raised throne, holds out his protecting sceptre over the mother and child prostrate at his feet. Hermione, enraged, walks off to the left.

4,42 m. h.; 4,57 m. br. C. — Life-size. — Engr. by Richomme. Purchased in 1822 for 10 000 francs.

When leaving the room n° III, one crosses, on the right hand, the ancient jewels room and reaches the *vestibule*, or lobby, of the " galerie d'Apollon ", in which the portraits of the members of the Academy of Painting and Sculpture, painted by themselves, were placed formerly ; the paintings on the ceiling are by Blondel and Couder. Above a grate in embossed iron, that comes from the castle of Maisons, an inscription reads as follows : *Le Musée du Louvre, fondé par décret du* 16 *septembre* 1792 *de l'Assemblée législative, a été ouvert le* 10 *août* 1703, *en exécution d'un décret rendu par la Convention nationale.*

GALERIE D'APOLLON

The *Galerie d'Apollon* (Apollo's Gallery), south of the lobby, was built under Henri IV. At first it was called the Kings' Gallery, on account of the portraits of kings and queens with which it was decorated. Destroyed by a fire on the 6th of February 1661, it was decorated afresh under the direction of Le Brun. About the beginning of the 18th century, it was divided into apartments, and Carle van Loo had his studio there ; then, from the 28th of Thermidor to the reign of Charles X, this gallery was designed to the exhibition of the drawings of the " Musée du Louvre " ; the National Assembly, in 1848, voted the repair and completion of the gallery, a work which was entrusted to Duban. When entirely finished, the gallery was solemnly opened to the public on the 5th of June 1851. It measures 61,39m by 9,46m. Its decorative paintings are placed in the following order : Curve above the grate : *the Triumph of Earth*, by Guichard, after a drawing by Le Brun ; — Central part : *Aurora*, by Muller, after Le Brun ; *the Morning Star*, by Renou ; *Apollo killing the serpent Pytho*, by Eugène Delacroix ; *Evening*, by Le Brun ; *Night*, by Le Brun ; — left side : *Autumn*, by Taraval ; *Spring*, by Callet ; — right side : *Summer*, by Durameau ; *Winter*, by Lagrenée the Younger ; — Curve above the window : *the Triumph of the Waters* or *Neptune and Amphitrite*, by Le Brun.



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

FRANÇOIS CLOUET dit JEHANNET.

129. — *Portrait of Elizabeth of Austria, wife of Charles IX, king of France.*

SALON CARRÉ[1]

(Hall N° IV, called Square Room or "Salon Carré")

SUNDRY SCHOOLS

This room, south-west of the "galerie d'Apollon", is in the part of the Louvre that dates from Henri IV. It served, during a great part of last century, as a place of exhibition for the works of the Members of the Academy, and, when the Academy was suppressed, of the living artists, who held their "Salons" there down to 1848.

The religious wedding of Napoleon I and Maria Louisa was celebrated in it on the 2nd of April 1810. Having been under repair from 1848 to 1850, after the plans and drawings of the architect Duban, it was solemnly opened on the 5th of June 1851.

The sculptures of the ceiling by Simart represent Engraving, Sculpture, Architecture and Painting; in each of the four corners, a Figure ends in a terminal between two Genii; escutcheons, against the walls, bear in letters of gold the names of the greatest masters in the art of painting.

***129. — Clouet** (François). — French. — *Portrait of Elizabeth of Austria, the queen of Charles IX.*

Her face, in three quarters profile, is slightly turned on the left and looks right opposite. Her light hair, dressed up in bands on the forehead, plaited and rolled up in a net of pearls on the nape of the neck, is made fast on the top of the head with a piece of goldsmith's workmanship. Her neck is bound in a godrooned ruff, under which passes a necklace of precious stones and pearls. She wears a flounced, pearl-laced stomacher with gold studs, a robe in gold brocade diapered with silver and trimmed with goldsmith's work, rubies and emeralds; the sleeves have white slashes with rows of pearls between. Her right hand, adorned with a ring on the forefinger, is lying on her left one, the small finger of which wears a ring also.

0,56 m. h.; 0,27 m. br. W. — Breast-piece; life-size. — Ancient collection.

1. *Voyage autour du Salon Carré au Musée du Louvre*, par A. Gruyer, Membre de l'Institut. Paris, 1891.

***2718. — Holbein** (Hans), the younger. — German. — *Portrait of Anne of Cleves, queen of England, the fourth wife of Henry VIII.*

She is standing, in face, her hands clasped on her girdle, with rings on her fingers and thumb. She wears a coif in gold brocade ornamented with precious stones, which surrounds her face, a red velvet robe with ample sleeves, gold-laced, ornamented with pearls, cut low and square, so as to allow a white chemisette to be seen. Round her neck, a rich necklace and a cross.

0,65 m. h.; 0,48 m. br. Vellum pasted on canvas. Half-fig.; under life-size. — Engr. by A. Didier, — Coll. of Louis XIV. — This is the portrait that Holbein was instructed to paint in Germany, in 1539, when the king was offered to marry Anne of Cleves.

***2027. — Memling** (Hans). — Fleming. — *The mystical Wedding of St Catharine of Alexandria.*

In the middle of a blossoming meadow, the Virgin is sitting, in full face, her eyes cast down, wrapped up in a blue cloak; she holds on her knees the child Jesus, entirely naked. He turns his head on the left, towards St. Catharine, who, sitting in the foreground, dressed in a gold brocade robe and a red velvet bodice, holds out her hand and receives from him the wedding ring. At St Catharine's feet, a sword and a wheel. Behind her, St Agnes, in a green robe and a red bodice, strokes with one hand a lamb, lying between the Virgin and herself, and, with her other hand, holds a ring. Farther on, St Cecily, wearing a blue robe and a bodice in cloth of silver, with a string of rubies in her hair, lets her left hand wander on the key-board of an organ. On the right side of the Virgin, in the foreground, St Barbara, in profile, with a red dress and a turban from which her light hair flows about, looks at the Child; near her, the emblametical tower. Behind her, St Margaret of Antioch, with a violet cloak thrown over her blue dress, a striped turban-hat on her lowered head, wears on her right hand the wedding ring; at her feet, a dragon; St Lucy, dressed in a blue robe with red sleeves, a diadem on her forehead, covers with her right hand a dish on which her eyes are fixed. In the background, a verdant meadow, begirt by thick-spreading trees; on the horizon, a lake surrounded by mountains; in the sky, three angels at prayers.

0,25 m. h.; 0,15 m. br. W. — Bequeathed, in 1881, by M. E. Gatteaux. — Engr. by François.

***1435. — Francia** (Francesco Raibolini, called Il). — Bolonese. — *The Nativity.*

In the middle of a green meadow, the Child is lying, his head resting on a bag; on the left, the Virgin, dressed in a red robe and a blue cloak, kneeling, her hands clasped; on the right, St Joseph, kneeling also, and leaning on a staff; in the background, two

Cliché Braun, Clément et C^ie^. Typogravure Georges Petit.

HANS HOLBEIN, the younger.

2718. — *Portrait of Anne of Cleves.*

angels, the one in the centre, the other behind St Joseph, adore Jesus. Bluish mountains on the horizon.

0,23 m. h.; 0,13 m. br. W. — Fig. 0,13 m. — Purchased in 1803 at the Fouret sale, for 2050 francs.

***1504. — Raphael Sanzio** (RAFFAELLE SANTI, called). — Roman. — *The Archangel Michael striking Satan to the ground.*

Clad in a gold cuirass and a blue scarf streaming in the air, his wings unfolded, the Archangel lays his right foot on the left shoulder of the conquered fiend and prepares to pierce him through with a spear, that he holds with both hands. Satan struggles on, and turns his head to the right, gnashing his teeth. The landscape is bristling with rocks, out of which flames are springing up. On the fringe of Michael's tunic, this inscription in letters of gold: RAPHAEL URBINAS. PINGEBAT M. D. XVIII.

2,68 m. h.; 1,60 m. br. C. — Life-size. — Engr. by Beatrizetto, Testelin, Hombardas, Rousselet (Chalc. of the Louvre), Larmessin, Chereau, Tardieu, Godefroy, Châtillon, Filhol, Landon, etc. — This painting on wood, executed in 1518, was offered, in the same year, to François I by Pope Leon X. At the same time, the painter gave the cartoon of it to the duke of Ferrara. Lodged at Fontenaibleau, then at Versailles, it has undergone many a repair. It was restored by Primaticcio as early as 1530, and transported on canvas in 1752 by Picault, who got 11 500 livres for the work. " Raphael made numerous paintings for France, among which one for the king, entitled : *The Archangel Michael fighting against the Devil.* This was looked upon as a wonder. In this work, he painted burnt rocks in the midst of a ground cut with rents through which flames of sulphur and fire sprang out. In Lucifer, whose every limb was baked and burnt, by means of different tints given to the flesh, all the signs of anger were to be seen.... One remarks the contrary effect in Michael, who, though represented with a celestial appearance, clad in iron and gold armour, displays signs of courage, force and fright, after he has touched Lucifer and thrown him down upon his back with a javelin. In short, this work was so well done that it deserved to be very handsomely rewarded by the king. " (VASARI.)

***2195. — Weyden** (ROGIER VAN DER). — Fleming. — *The Virgin and the Child.*

The Virgin sits on a bench, in full face, dressed in a blue robe and a red cloak; her hair, divided on the middle of the forehead, hangs in locks on her shoulders. With her right hand, she gives her breast to the Child, who is lying on her left arm and turns to her, stretching out his arms. In the background, a gilt niche, on the top of which is an open book on a green cushion.

0,20 m. h.; 0,13 m. br. W. — Purchased for 4400 francs, in 1868, at the Germesse sale.

*** 1383. — Memmi** (SIMONE DI MARTINI, called SIMONE). — Siennese. — *Jesus Christ walking up Mount Calvary.*

Christ, dressed in a red robe, loaded with his cross, walks up, drawn away by the tormentors, towards the right, and turns back his head to a soldier behind, who keeps off the Virgin and the Holy Women. In the background, the Magdalen, in a red dress, stands up moaning, with scattered hair. She is followed by a crowd, crossing a bridge. On the horizon, the walls of a city.

0,25 m. h.; 0,10 m. br. Canvas pasted on a panel and plastered over. — Fig. 0,10 m. —

Coll. of Louis-Philippe. Purchased, in 1834, for 200 francs, of M. L. Saint-Denis. Imitation of a painting by Duccio, which was formerly in a church of Sienna.

***1592. — Titian** (Tiziano Vecellio, called). — Venetian. — *The Man with the Glove.*

He stands, facing the front, the head in three quarters profile, to the right, in black clothes, with a plaited white shirt-front and a collar of coral. The right hand lies on the belt; the left hand, wearing a glove and holding the other, rests on a stone that bears the signature: TICIANUS.

1 m. h.; 0,89 m. br. C. — Half-fig.; life-size. — Coll. of Louis XIV.

***1117. — Correggio** (Antonio Allegri, called Il). — Parmesan. — *The mystical Wedding of St. Catharine of Alexandria.*

On the left, the Virgin, with a red robe and a blue cloak, in profile, to the right, holds the Child on her knees. The Child puts the ring on St Catharine's finger, who kneels, dressed in a brocade robe. In the middle distance, St Sebastian, pressing arrows against his breast, stoops to the left and looks at the Child. In the background, a landscape with scenes of the martyrdom of the two Saints.

1,05 m. h.; 1,02 m. br. W. — Half-fig., life-size. — Engr. by Ét. Picart (Chalc. of the Louvre), Giovanni Folo (Musée Royal), Henriquel Dupont. — In Vasari's time, this picture, which Correggio painted in 1519, on the occasion of the marriage of his sister, Catharine, was at Modena, in the collection of Dr Grillenzoni, a great friend to the painter; in 1650, after having passed through several hands, it was in the gallery of cardinal Barberini, who presented it to Mazarin, after whose death it went to Louis XIV's cabinet. It was valued 15000 livres then. " Girolamo da Carpi went to Modena to see the other works of Correggio, and, on his arrival, was struck with admiration at the sight of them. One, among others, astounded him. It was a large picture, a divine thing, in which one sees Our Lady with the Child who weds St Catharine, a St Sebastian, and other figures, with so fine countenances that they seem to have been painted in Paradise; it is not possible to see more beautiful hair and hands, nor a more charming and naturel colouring.... Girolamo copied it with all the care he could. " (Vasari.)

***2555. — Rembrandt.** — Dutch. — *Portrait of Rembrandt, in advanced years.*

Facing the front; the body to the right; he wears a dark overcoat and a white head-band. Grey beard and hair. In his hands, a pallet and a maul-stick. On the right, a canvas on an easel. Signature: REM. F. 1660.

1,11 m. h.; 0,85 m. br. C. — Half-fig., life-size. — Coll. of Louis XIV. " Having been stretched upon new cloth, a band of canvas 0,05 or 0,06 m. broad was added all along on the right side; so it may be supposed that the name of the artist was read in full before that. " (Cat. Villot.)

***1713. — Murillo.** — Spaniard. — *The Holy Family.*

In the middle, the Virgin sits with a blue robe and cloak, holding the Child upright on her knees; they turn on the right, to St Elizabeth kneeling, and St John, who presents a cross to the Child; in the foreground, a lamb lying down. In the sky, the Father and the Holy Ghost, surrounded by angels. Signed: BARTHOLOM DE MURILLO F. HISPAN.

2,40 m. h.; 1,90 m. br. C. — Life-size. — Coll. of Louis XVI.

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

TITIAN (TIZIANO VECELLI, called)

1592. — *The Man with the glove.*

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Correggio (Antonio Allegri, called)

1117. — *The mystic Wedding of S^t Catharine of Alexandria.*

***1192. — Veronese** (Paolo Caliari, called). — Venetian. — *The Wedding Feast of Cana.*

In a roofless place surrounded with marble colonades, behind a semi-circular table, Christ, seated in the centre, with a red robe and a blue cloak, having the Virgin on his left, performs the miracle of the wine. In the left foreground, a negro holds out a cup to the marquis of Avalos, near whom is Eleanor of Austria, the queen of France; near her, François I and Mary of England, with a yellow robe; farther, by the side of Soliman I, the marchioness of Pescaire, biting a tooth-pick, and, in the corner, Charles V, in profile, wearing the Golden Fleece. In the middle, before the table, a band of musicians, among whom Veronese playing on a viol, Titian holding a violoncello, and Bassano blowing into a flute. The guest on the right, who proposes a toast, is Benedetto Caliari, the painter's brother. In the gallery that runs along in the background, servants are bringing dishes; on the horizon, a palace and a campanile rise against the azure-coloured sky.

6,66 m. h.; 9,90 m. br. — Over life-size. — Engr. by Mitelli, Jackson and Prévost. — Executed in 1563 for the dining-hall of the convent of San Giorgio il Maggiore, in Venice, and paid 324 ducats (970 francs). Brought to Paris in 1797, it was kept in the Louvre after the events of 1815. The Austrian commissioners, finding it difficult to remove such a picture, took in exchange *the Descent of the Holy Ghost*, by Le Brun, which is now in the Academy of the Fine Arts, in Venice.

***743. — Poussin** (Nicolas). — French. — *Portrait of the Artist himself.*

Bare-headed, he stands in his studio, in three quarters profile to the right, wrapped up in an olive-coloured cloak, the face almost in front; his brown hair falls over the shoulders; the moustaches and a small tuft under the lower lip are of the same hue. His right hand, whose small finger wears a ring, holds a portfolio of drawings; on the left, behind a red balustrade, several framed pictures: in one of these, a woman, to whom a person that cannot be seen stretches out both arms; on another canvas, an inscription reads as follows:

EFFIGIES NICOLAI POVSSINI ANDEL.
YENSIS PICTORIS. ANNO ÆTATIS 56
ROMÆ ANNO JUBILEI
1650

0,95 m. h.; 0,75 m. br. — Breast-piece, life-size. — Engr. by Pesne, Clouet, Cathelin and Lignon. — There is a repetition of this portrait, painted by the artist for his friend M. de Chantelou, as is shown by the following letter, bearing the date of May 29, 1650, and addressed to this connoisseur: " I have finished the portrait which you desire of me. I might have sent it to you by this mail; but the importunity of a friend of mine, M. Pointel, who wants to get a copy of it, will cause some delay; I have chosen for you the better one, and the better likeness; you will see the difference. I contend that this picture must be a proof of the deep affection I feel for you, inasmuch as I would not do, for any living being, what I have done for you on this occasion. I shall not tell you the pain I have taken in executing this portrait, lest you should think I want to overvalue it; I shall be fully rewarded for what it costs me, if I hear that it satisfies you. " — This picture was acquired in 1797 from a merchant named Lerouge, in exchange for a painting by Van der Werff. It was valued then 3600 livres.

***1136. — Giorgione** (GIORGIO BARBARELLI, called). — Venetian. *A rustic Concert.*

In the middle of a landscape, two young men sit on the grass; the one, wearing a green tunic with red sleeves and a red cap, in profile, to the right, plays on a lute; his companion stoops to listen; before them, a young woman, naked, seen from the back, holds a flute; on the left, another woman, whose left hip and legs only are covered with a drapery, is leaning on the basin of a fountain, whence she draws water. In the right background, a shepherd driving his flock. On the horizon, houses bordering a waterfall.

1,10 m. h.; 1,38 m. br. C. — Full-length fig., half-life size — Engr. by Hœlzel, Salmon (Chalc. of the Louvre). — Was in the collection of the dukes of Mantua. Purchased by Charles I, king of England; sold to Louis XIV by Jabach, a banker.

***288. — Foucquet** (JEAN). — French. — *Portrait of Guillaume Juvénal des Ursins, baron of Trainel, chancellor of France under Charles VII and Louis XI* (1400-1472).

He is standing in an oratory, in three quarters profile, to the right; bare-headed, dressed in a red robe trimmed with fur; a purse is hanging from his belt; he clasps his hands before an altar upon which an open book lies on a cushion. In the background, green panels are fitted in gilt wooden frames, shaped as pilasters, the capitals of which bear the coat of arms of the Ursin family, supported by two muzzled bears rampant.

0,92 m. h.; 0,74 m. br. W. — Half-fig., life-size. — Engr. in Montfaucon. — Was in the Gaignières coll. Purchased in 1835 for 900 francs, at the expense of the civil list, of count du Hamel; it was entered at that time into the inventory as a work of Wolgemuth.

***2077. — Rubens.** — Fleming. — *The Adoration of the Magi.*

In the left foreground, the Virgin, with a red robe and a white veil, stands before St Joseph in a yellow cloak, leaning on a pedestal, and upholds the Child, who sits on a cushion amidst some straw. The latter puts his left hand into a shell full of gold coins, offered by one of the Magi, white-haired, kneeling in a gold brocade robe. On the right, another, in the same posture, dressed in a red cloak with an ermine collar, bears a vase full of incense; in the middle distance, the Ethiopian King bears an open casket and stoops to the Child. The background is filled up by the kings' train on the right, and by the stable on the left.

2,80 m. h.; 2,18 m. br. — Life-size. — Engr. by Bolswert, Panncels, etc. — Painted in 1612 for the church of the " Annonciades ", in Brussels.

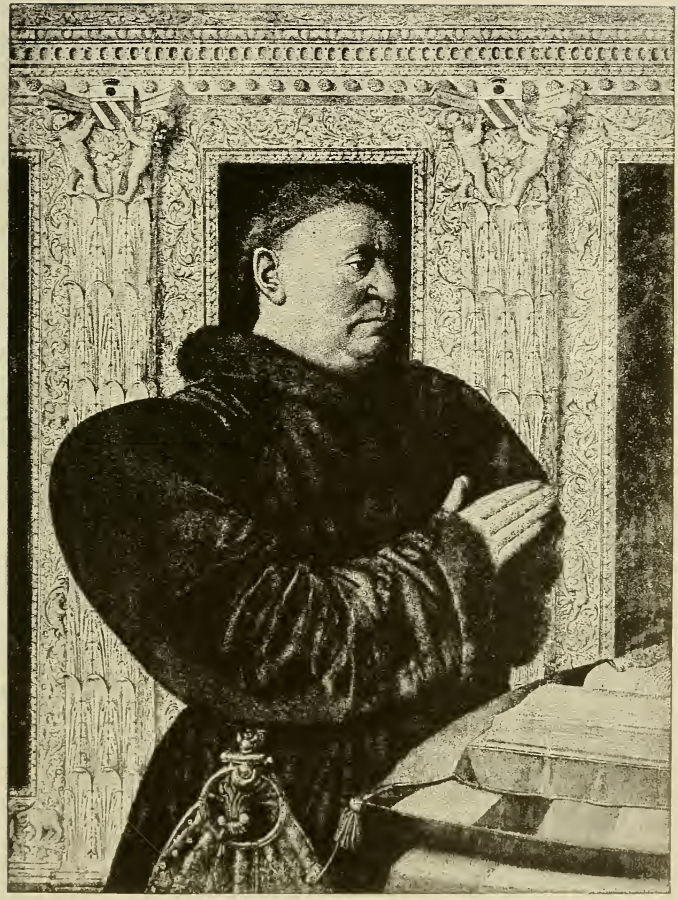
***1134. — Antonello of Messina.** — Neapolitan. — *Portrait of a man*, CALLED *the Condottiero.*

Breast-piece, cut by a balustrade. In three quarters profile, to the left. The eyes look right opposite. High cheek-bones; pinched nose; on the upper lip, a scar. The reddish hair, flat on the forehead, comes down to the neck and hides the ears. On the head, a black

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

GIORGIONE (GIORGIO BARBARELLI, called)

1136. — *The Concert.*



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

FOUCQUET.

288. — *Portrait of Guillaume Juvenal des Ursins, Chancellor of France.*

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

ANTONELLO OF MESSINA.

1134. — *Portrait of a man, called* il Condottiere.

flat cap; tunic of the same colour. Signed and dated on the balustrade: *1475. ANTONELLUS MESSANEUS ME PINXIT.*

0,35 m. h., 0,28 m. br. W. — Under life-size. — Engr. by Gaillard and Laguillermie. — Belonged to the Martinengos of Venice; bought 105000 francs in 1865 at the Pourtalès sale.

* **1598. — Lionardo da Vinci.** — Florentine. — *The Virgin, the Child and St-Anne.*

In the middle of a landscape, St Anne sits, facing the front; her head is covered with a transparent veil, under which her loose hair is floating; her left hand rests on her hip. The Virgin, in profile, with a low pink dress, is seated on her mother's knees; she stoops on the right to support with both arms the Child who, standing before her, holds the ears of a lamb upon which he tries to mount, and, laughing, turns round to his mother. In the distance, bluish mountains around an azured lake.

1,70 m. h.; 1,29 m. br. W. — Life-size. — Engr. by Laugier, Jean Cantin and Landon. — Coll. of Louis XIV. — Was painted by Lionardo probably in Lombardy, between 1507 and 1512. The cardinal de Richelieu purchased it in 1629; after having graced the gallery of the Palais-Cardinal, it came into the collection of the king.

* **2715. — Holbein** (HANS), THE YOUNGER. — German. — *Portrait of Desiderius Erasmus.*

In profile, to the left, at a table, writing. He wears a black robe and a black cap, the flaps of which are pulled down over his ears. A flowered greenish tapestry and a bit of wainscoting in the background.

0,42 m. h.; 0,32 m. br. W. — Bust-piece, half-life size. — Engr. by Dequevauvilliers and Bracquemond. There are several repetitions of this picture: one is in Longford Castle, in England; another, in Basle. The picture in the Louvre, executed for Thomas More, was given, in exchange of the *John the Baptist* of Lionardo da Vinci, to Louis XIII, by the king of England, Charles I. There is in the *Louvre* a silver-pencil drawing, enhanced with red and black chalk, which represents two hands laid flat and another hand, lying flat too, which are studies for this portrait. — « It was impossible to mark with a more precise outline, the fineness of that profile at the same time severe and mocking, and those lips which a habit of protracted caution keeps closed. » (Paul MANTZ).

* **1143. — Guercino** (GIOVANNI FRANCESCO, called IL). — Bolonese. — *The Patron Saints of the city of Modena.*

The Virgin, seated upon clouds, with two angels on her right, holds the Child, who makes the sign of blessing; below, on the left, an angel hands to St Geminian, bishop of Modena, the plan in relief of the town, while, in the middle distance, another angel holds his crosier. On the right, John the Baptist, his torso naked, is at prayers on his knees; St George stands in a cuirass, leaning on his sword, and, by his side, St Peter Martyr, dressed as a Dominican friar.

3,32 m. h.; 2,20 m. br. C. — Life-size. — Ordered by the duke of Modena, in 1651, for the church of San Pietro, in Modena. — *Musée Napoléon.*

1422 *bis*. — Vittore Pisano, called **Pisanello.** — Lombard. — *Portrait of a Princess of the House of Este.*

In profile, to the left; the hair dressed up and held by white small

bands, uncovering a strongly projecting forehead; the eyes are half-closed, the mouth smiling. White dress with red sleeves; upon the shoulder-strap, on the left, is embroidered an emblem, a crystal vase richly set in goldsmith's workmanship. As a background, a flowered curtain, upon which butterflies alight.

0,43 m. h.; 0,30 m. br. W. — Breast-piece, life-size. — Purchased in 1893. Bemberg coll. It is supposed that this is the portrait of the second wife of Lionel d'Este, and that it must have been the fellow of the portrait of the marquis of Ferrare, that is kept in the Museum of Bergamo.

***2024. — Memling** (Hans). — Fleming. — *John the Baptist.*

In three quarters profile, to the right. He stands in a meadow, clad in a long brown robe. As a background, a landscape in which different scenes of the saint's life are represented.

After having been in the coll. of Lucien Bonaparte, where it was catalogued under the name of Van Eyck, and in that of the king of Holland, this picture was purchased in 1851 of baron Fagel for 11 728 francs, together with the following number.

***2025. — Memling** (Hans). — Fleming. — *St Mary Magdalen.*

In a meadow, standing, in three quarters profile, to the left. Dressed in a red and gold-coloured robe, over which a violet cloak is thrown. Her blonde hair covers her shoulders. In her right hand, a vase of perfume. Landscape in the background, with various scenes of the history of the Passion.

0,48 m. h.; 0,12 m. br. — Fig., 0,32 m. — This picture and the foregoing one are both in the same frame. They bear on the panel the seal of the king of the Low Countries. « These two panels are of the same size as two others, representing St Stephen and St Christopher, which were also in the palace of the king of Holland. From the thinness of the wood on which these subjects are painted, it may be supposed that formerly the four pictures formed the wings of a triptych, and that they were sawed in the middle ». (Crowe and Cavalcaselle.)

***783. — Rigaud.** — French. — *Portrait of Bossuet* (Jacques-Bénigne), bishop of Meaux (1627-1704).

He is standing, in three quarters profile, to the right. Over a robe in blue watered silk, he wears a white muslin surplice and an ermine camail. He holds in his right hand a doctor's cap; his left one rests upon a book: behind, a red drapery; by his sides, scattered books; in the background, a curtain drawn up between two columns.

2,40 m. h.; 1,65 m. br. C. — Life-size. — Engr. by Drevet junior. — Commenced in 1699 and finished in 1703, it first belonged to abbé Bossuet, the nephew of the bishop of Meaux. The Louvre purchased it for 5000 francs, in 1821, at the Cranford sale.

***2015. — Jordaens.** — Fleming. — *The Concert after the Meal.*

In a hall, where the light comes through a window on the left, dishes are spread on a table around which three guests are sitting. On the left, an old woman, in three quarters profile, to the right, dressed in a grey gown and a white kerchief and cap, sits in an arm-chair, on the back of which an owl is perched; she sings on a music

Cliché Braun, Clément et Cie. Typogravure Georges Petit.

RIGAUD.

783. — *Portrait of Bossuet, bishop of Meaux.*

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

JAN VAN EYCK.

1986. — *The Virgin with the Donor.*

Cliché Clément Braün, et Cie. Typogravure Georges Petit.

RAPHAEL (RAFFAELLO SANTI, called)

1496. — *The « Belle Jardinière »*.

book that she holds with both hands; by her side, a little child, standing, plays on a flute. On the right, a blonde young woman, in three quarters profile, to the left, richly dressed in red velvet, bears in her arms a half-naked child and holds a glass in her right hand. In the middle distance, facing the front, in the centre of the picture, an old man, with a long beard, and a crimson garment and cap, a napkin round his neck, beats time by striking a silver dish with a lid. In the background, a man, standing, accompanies with a bagpipe a woman who sings, with a child in her arms. A cage hangs from the ceiling.

1,54 m. h.; 2,08 m. br. C. — Half-fig., life-size. — Engr. by Landon. — Purchased by the Crown, in 1791, at the Le Brun sale, when it was called in the Catalogue: « A family Counsel ».

***1986. — Van Eyck** (JEAN). — Fleming. — *The Virgin with the Donor.*

Under a portico, paved with coloured marble square flags, wich is ended by three arcades, the Virgin sits, on the left, wrapped up in a broad red cloak trimmed with gold ribbon and lace-work, on which verses of Scripture are embroidered. Her head, whose light hair is kept up on her forehead by a black ribbon and the locks of which fall over her shoulders, is turned to the left in three quarters profile. She bends to the Child, who sits, naked, on her knees, and holds in his right hand a crystal sphere with a cross on the top, while he blesses the donor with his left hand. Behind the Virgin, a small angel, with a blue robe and many-coloured wings, is flying, who bears above her head, with both hands, a crown set with precious stones. On the left, the donor, in a brown and gold brocade robe, is kneeling, his hands clasped, on a prayer-stool, on which a cushion and an open prayer-book are laid. He is seen in profile, his head turned to the right, in an attitude of meditation. In the background, a garden ending with a terrace and a parapet-wall, upon which some people are leaning, who look at a bridge thrown over a river, and at a fortified town, far away.

0,66 m. h.; 0,62 m. br.; W. — Fig., 0.60 m. — This picture was removed from the collegiate church of Autun to the Louvre by order of Napoleon I. It is supposed that it was executed for the donor, whom we believe to be Chancellor Rolin, councillor of the Duke of Burgundy, born at Autun. The town which is descried in the distance is thought to be Lyons. " Nothing is loftier, more chaste and delicate than this Our-Lady, somewhat thwarted still by a gothic symmetry, yet showing, at so early a period, incredible fineness and truth in the drawing. As to the colour, instead of getting charred in the long run, it has become agatine and has gained the immutable glow of hard gems. " (Th. GAUTIER.) " The beauty and finish of this picture almost put it on a level with the graudest work of Hubert van Eyck; it is the most splendid specimen of Jean van Eyck's first manner. " (CROWE and CAVALCASELLE.)

***1496. — Raphael Sanzio** (RAFFAELLE SANTI, called). — Roman. — *A Virgin* called « *la Belle Jardinière* » (*the Beautiful Gardener's Wife*).

In a meadow strewn with flowers, the Virgin sits in three quarters profile, dressed in a low-cut black-bordered red robe, with

yellow sleeves, and a blue cloak thrown over her right shoulder and coming down to her feet. She stops reading a book that she drops on her knees, to turn her face, surrounded with light hair and a gauze veil, to the left, looking at the Child, who stands leaning against her. He raises his head to his mother and shows her, on the right; little John the Baptist, in profile, clad in a fleece, kneeling, and supported on a staff ending with a cross, who looks at the divine group. On the horizon, a town with steeples; verdant hills surround a small lake. Signed and dated, on the border of the robe of the Virgin, in capital letters: RAPHAELLO URB. MDVII.

1,22 m. h.; 0,80 m. br. W. Arch-shaped. — Under life-size. — Engr. by Chereau, Boucher Desnoyers (Chalc. of the Louvre). — Coll. of François I. — It is thought that this picture, which Raphael executed during his last stay in Florence, was bespoken by a gentleman of Sienna, Filippo Sergardi, and that François I bought it of him. It was placed at Fontainebleau, then at Versailles, in the Cabinet of medals.

***2539. — Rembrandt van Ryn.** — Dutch. — *The Pilgrims of Emmaus.*

In a hall, the further end of which is occupied by a niche between two pilasters, a table is set up, behind which Christ sits, facing the front, in the centre; his head is encircled in a halo of glory; his eyes are raised. He has just broken the bread that he is blessing; the two guests know him from this sign. The one, seen from the back, in the left foreground, has his hands clasped; the other, on the right, his left arm resting on an elbow-chair, lays down his napkin on the table, and bends to Christ. Behind him a servant, heedless of the miracle, brings in a dish.

0,68 m. h.; 0,63 m. br.; W. — Fig. 0,34. — Engr. by baron Denon and de Frey. — This picture, knocked down for 170 florins at the sale of burgomaster Six, in 1734, was paid 10 500 livres by Louis XVI in 1744, at the sale of farmer general Randon de Boisset. There was once in the gallery of the duke of Orleans a reduction of this picture, engraved by R. de Launay.

***1932. — Philippe de Champaigne.** — Fleming. — *Christ, dead.*

Christ, in three quarters profile, is lying, naked, on a stone covered with a blood-stained shroud; on the left, near the head, the crown of thorns. On the stone, an inscription in Latin.

0,68 m. h.; 1,97 m. br.; C. — Life-size. — Engr. by N. Platemontagne. — Supposed to come from Port-Royal. Brought to the Louvre under Napoleon I.

***437. — Jouvenet.** — French. — *The Deposition.*

Five disciples unfastened the body of Christ and prepare to lay it down on a shroud, which St John and St Joseph of Arimathea are spreading in the foreground; in the right background, behind St John, the Virgin and the Holy Women on their knees; on the left, the Magdalen in tears. Signed, on the right: J. JOUVENET, 1697.

4,23 m. h.; 3,02 m. br. C. — Life-size. — Engr. by Desplaces (Chalc. of the Louvre). — This picture, placed at first in the convent of the Capuchin Nuns, rue Neuve-des-Petits-Champs, was removed in 1760, and given to the Academy of Painting, to secure its preservation. Jouvenet exhibited a repetition of it in the Salon of 1699.

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

REMBRANDT VAN RYN.

2539. — *The Pilgrims of Emmaus.*

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

RAPHAEL (RAFFAELLO SANTI, called)

1498. — *The Great Holy Family of François I.*

***741. — Poussin.** — French. — *Diogenes throwing his wooden bowl away.*

On the right, close by a spring, Diogenes stands near a young man who drinks out of his hand; he has just thrown his bowl away; in the background, a shady landscape, with numerous figures on the side of a lake; in the distance, the city of Athenes.

1,61 m. h.; 2,20 m. br. C. — Fig. 0,20 m. — Engr. by Étienne Baudet (Chalc. of the Louvre), Aldenway, Filhol and Landon. Painted in Rome, in 1648; purchased by Louis XIV of M. de Lamarque, a banker of Genoa.

***2084. — Rubens.** — Fleming. — *Thomyris, queen of the Scythians, has the head of Cyrus plunged into a vase full of blood.*

On the right, upon a high throne, above which a red drapery is spread, the queen sits, with a white and gold-coloured robe, in three quarters profile, to the left; she looks at a soldier ready to plunge the head of Cyrus into a gold basin. At the feet of the queen, in the foreground, female attendants, richly dressed, and an old woman. In the middle distance, a high official wearing a turban, and soldiers: on the left, a man in profile, with red garments and a fur cap, stoops close by the basin.

2,63 m. h.; 1,99 m. br. C. — Life-size. — Coll. of Louis XIV.

***1502. — Raphael.** — Roman. — *The Archangel Michael.*

In the centre, the Archangel, in three quarters profile, to the left, unfolding his many-coloured wings, his right leg bent backwards, crushes down under his left foot the monster, whose tail coils itself around his thigh, whilst he brandishes a sword in his right hand. His left arm, drawn back against his breast, bears a white shield quartered by a red cross. A cuirasse is put on his floating blue robe, and his red small-clothes are covered by a leg harness. The face, almost in full, is bending on the left shoulder surrounded by his light hair. Here and there, fantastic monsters; on the right, at the foot of a mountain, a group of fiends; on the left, a town in flames.

0,31 m. h.; 0,27 m. br. W. — Fig. 0,18 m. — Engr. by Claude Duflos and Augustino the Venetian. — Painted in 1504 for the duke of Urbino, Guidobaldo de Montefeltro. Was possessed afterwards by cardinal Mazarin, then passed to the Cabinet of king Louis XIV. An important sketch of this picture was in the Crozat collection.

***1498. — Raphael.** — Roman. — *The Holy Family (of François I).*

In the foreground, the Virgin, half kneeling, in three quarters profile, to the left, with a pink robe, and a blue cloak on her right shoulder, is about to take up the Child who tries to spring out of his cradle. Behind her, St Joseph, with a blue tunic and a yellow cloak, leans an elbow on a balustrade, his head turned to the left. On the right of the cradle, in the middle distance, *St Elizabeth*, with a green robe and a yellow cloak, and a striped turban on her hair,

holds before her little St John, in a praying attitude. In the background, two angels, one of whom crowns with flowers the Holy Family — Signed and dated, on the edge of the Virgin's cloak, in capital letters : RAPHAEL PINGEBAT MXVIII. ROMÆ.

2,07 m. h.; 1,40 m. br. C. — Life-size. — Engr. by Gerard Edelinck (Chalc. of the Louvre), Rousselet, P. Drevet, J. Chéreau, de Poilly, Richomme (Musée royal), etc. — Presented to Claude, queen of François I, by Pope Leo X, in 1518; it formerly had two wings, which were destroyed during the Revolution. Julio Pippi, the Roman, had certainly a hand in it. Having been placed in Louis XIV's, great apartment, in Versailles, against a chimney it had to be stretched on new canvas.

***1221. — Carracci** (ANNIBALE). — Bolonese. — *Pietà.*

In the centre, the Virgin, with a bluish robe, is seated on the Sepulchre, and looks, towards the left, at Christ, lying dead, and whose sinking head rests on her knees. On the right, the Magdalen, with a red robe and a yellow scarf. On the left, opposite, St Francis is on his knees, in ecstasy. At his feet, the nails and the crown of thorns. In the foreground, two angels, seated down on the shroud, point out to the wounds of the Saviour.

2,77 m. h.; 1,89 m. br. C. — Life-size. — Engr. by Godefroi (Musée français), Aquila, etc. — One of the painter's last works. — *Musée Napoléon.*

***1503. — Raphael.** — Roman. — *St George.*

Mounted on a prancing white horse, that dashes to the left, St George, with a cuirass and a cloak floating on his shoulders, turns round to the left, and, raising his right arm, is ready to strike the winged monster. The latter, transfixed before by the lance, the staff of which is broken, rushes at him, with a threatening mouth. In the distance, at the foot of a hill, on the right, the daughter of the king of Cappadocia flees away, while looking back to see the fight.

0,32 m. h.; 0,27 m. br. W. — Fig. 0,16 m. — Engr. by Larmessin, Vosterman, Gaillard (Chalc. of the Louvre), etc. — Coll. of François I. — It is probably the picture mentioned by Lomazzo and executed at Urbino, in 1504, for duke Guidobaldo de Montefeltro. — The Museum of the Hermitage, in St Petersburg, possessess another St George by the same master. The hero there wears the English order of the Garter above his right knee and faces the monster. The girl is on her knees in the middle distance. This repetition was made, in the same year, for king Henry VII of England, who had just sent the order of the Garter to the duke of Urbino. After Charles I's death, the picture passed through the collections of marquis de Sourdis, Crozat, baron Thiers, and was at last bought by the empress Catharine.

***1510. — Raphael** (SCHOOL OF). — Roman. — *Abundance.*

In a niche, upon a pedestal, a woman stands, in three quarters profile, to the right, bearing in her left hand a cornucopia. On both sides, variegated marble ornaments. On the lower part : RAPHAEL URBINAS.

0,38 m. h.; 0,31 m. br. — Fig. 0,25 m. — Engr. by Didier. — Coll. of Louis XIV.

***1530. — Andrea Solario.** — Lombard. — *The Virgin with the green cushion.*

Upon a green cushion, placed on a reddish marble table, the Child Jesus lies in profile, to the right, holding in his right hand his

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

ANDREA SOLARIO.

1530. — *The Virgin with the green cushion.*

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

Van Dyck.

1967. — *Portrait of Charles I, king of England.*

fore-shortened foot. In the middle distance, the Virgin, in three quarters profile, to the left, stoops to her child, whose head she lifts up with her right hand, whilst, with the other, she gives him her breast. She is dressed in a red robe, with a blue cloak on her shoulders. Her hair, parted into two bands, is partly covered with a white veil, which twists around her neck. In the distance, on both sides of a thick tree, which forms part of the background, one descries a bit of landscape. On the table : ANDREAS DE SOLARIO FA.

0,60 m. h.; 0,50 m. br. W. — Under life-size. — Engr. by Meulmeester (Chalc. of the Louvre), Ulmer, Butavand, etc. — Presented to Mary of Medici by the Franciscans of Blois; belonged to Mazarin and to the prince of Carignan, and was purchased by Louis XV in 1742. On the back of the panel, this can be read: *Tablou d'Andrea Solario achté de M. le duc de Mazarin par moïe Prence de Carignan A D S. N° 92.* It does not appear in the catalogue of Lépicié (1752), but is entered into that of the king's pictures (Versailles, 1784). There is in the Hermitage Museum, St Petersburg, a copy of this picture executed by an old master.

***1355. — Luini** (Bernardino). — Milanese. — *Salome receiving the head of John the Baptist.*

On the right, a hand holds by the hair the calm-featured head of John the Baptist, from which blood is dropping, and is going to lay it on a plate that Salome holds out. She is almost facing the front, her head in three quarters profile to the left. She wears a green robe, cut on the breast, which is sheltered with a frilled chemisette. The locks of her light reddish hair fall down on her shoulders. Half-figure.

0,62 m. h., 0,53 m. br. W. — Under life-size. — Engr. by Bertinot (Chalc. of the Louvre). Coll. of Louis XIV.

***1967. — Van Dyck** (Anthony). — Fleming. — *Portrait of Charles I, king of England* (1600-1649).

In the centre, the king comes forward, in profile; the head in three quarters profile, to the left; the right hand, in a glove, leans on a cane; the left one, rests on the hip, and holds a glove. The hair falls along the face down to the shoulders; fine moustache; pointed royal; eyes looking right opposite. Dressed in a white vest, red breeches, and buffalo boots with gold spurs; the sword, in a red sheath, hangs on a rich shoulder-belt. On his head, a broad-brimmed felt hat, adorned with a feather. In the right middle distance, under a thick-spreading tree, an equerry, who is believed to be the marquis of Hamilton or M. de St Antoine, holds a horse of which the chest only is visible; behind him, a page, in profile, carrying the king's cloak; far away, a landscape, and, on the right, the sea; upon a stone, this inscription : CAROLUS I REX A VAN DICK.

2,72 m. h.; 2,12 m. br. — Full-length, life-size. — Engr. by Strange, Bonnefoy, Duparc, etc. This picture, executed in 1635 for 100 pounds sterling, belonged to the marquis of Lassay, then to the count of Thiers. When the coll. of the latter was sold to the empress of Russia, Mme du Barry persuaded the king to acquire this picture, that she considered as a family portrait, as the du Barrys claimed to be related to the Stuarts, and she placed it at Louveciennes. She sold it back 24 000 livres, in 1775, to M. d'Angiviller, acting for the king.

***1601. — Lionardo da Vinci.** — Florentine. — *La Gioconda (Portrait of Monna Lisa).*

Seated, almost facing the front, the left arm resting on the arm of the chair; the hands crossed. The head, slightly in three quarters profile, bends a little to the right; the hair, parted into flat bands kept back by a transparent veil, falls in locks over the shoulders; the black eyes look on the right; the mouth has an unsteady expression and the red lips seem to smile. The green robe, with yellow sleeves, is cut on the breast, forming a plaited bodice. Behind, a stone balustrade; in the background, a hilly landscape intersected by winding torrents; on the right, a bridge; on the horizon, a lake surrounded by snow-capped summits.

0,77 m. h.; 0,53 m. br. — Breast-piece; life-size. — Engr. by Bridoux (Chalc. of the Louvre), Calamatta, Gaillard (Chalc. of the Louvre). — The model of this master-piece was Monna Lisa Gherardini, the third wife of Francesco del Giocondo; thence the name *la Gioconda* — This picture, made in Florence about 1500, and bought 4000 gold crowns for François I, was placed at first in the gilt cabinet of Fontainebleau; then Louis XIV took it to Versailles; it was not exhibited in the Louvre till after the Revolution. "Let him, who wants to know how far art can imitate nature, realize it by examining this head; this painting is a work that is divine rather than human, and it is deemed a marvellous and living thing, just as much as nature itself." (Vasari.)

***1497. — Raphael.** — Roman. — *The Virgin with the blue diadem*, or *the Virgin with the veil.*

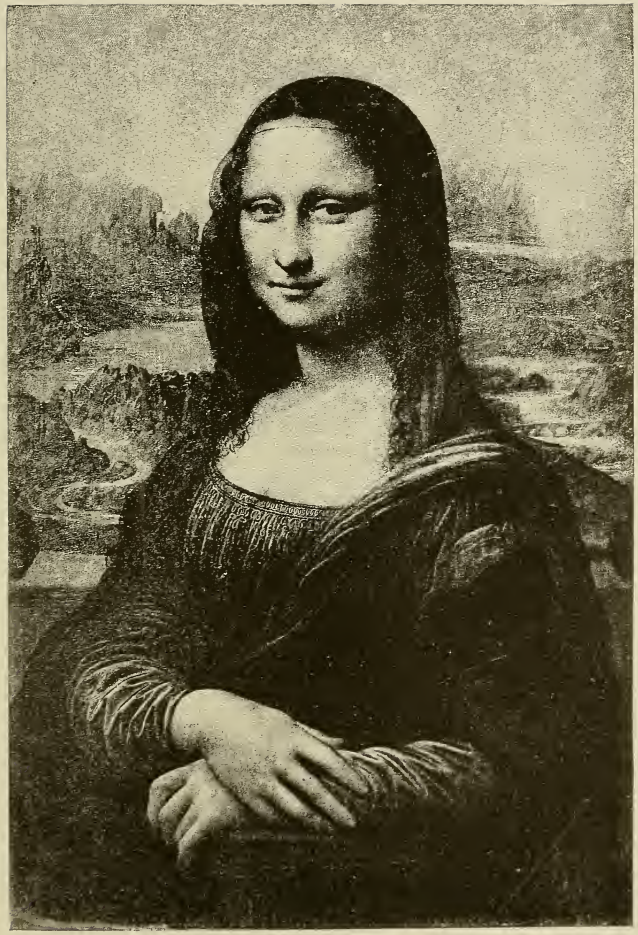
On the left, the Child lies on a blue drapery, turned to the right, in full light, and sleeps with his right arm bent up under his head. The Virgin, in three quarters profile, to the left, kneels by his right side, dressed in a red robe covered with a long lilac-coloured cloak. On her head, a blue diadem, from which a grey drapery hangs on her shoulders. She lifts up with her right hand a gauze veil which shelters Jesus, and with her left arm clasps little St John, who, on his knees, with clasped hands, and his head in profile, is in rapture at the sight before him. The landscape represents the Campagna di Roma, with ruins on the top of a hill; far away, the town, and snowy mountains.

0,68 m. h.; 0,44 m. br. W — Fig. 0,60 m. — Engr. by A. Poilly, J. Frey, du Flos, Borsi, Ingouf (Musée français), De-noyers (Chalc. of the Louvre), Massard, Recotti, M tzmacher, Weber, etc. — It success vely belonged to M. de Chateauneuf and the marquis of La Vrillière, and was purchased in 1742 by Louis XV at the prince of Carignan sale; after adorning the apartments at Versailles, it was brought to the Louvre.

***1644. — Florentine School of the 16th century.** — *Portrait of a young man.*

He stands, his head in three quarters profile, to the right, with long black hair falling down his cheeks; dressed in black, with a flat cap of the same hue; the left arm leans on a stone ledge. Background: a landscape.

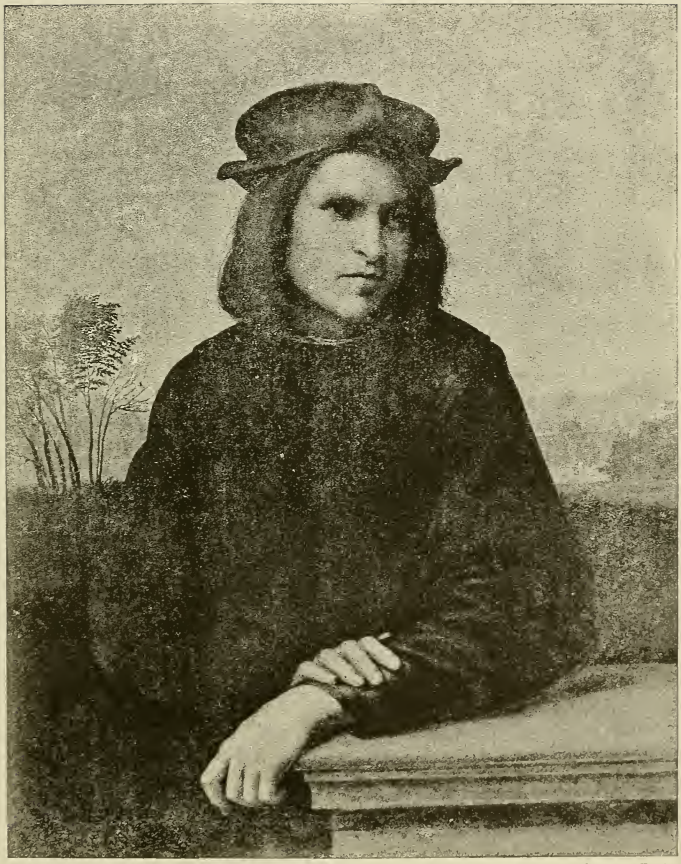
0,68 m. h.; 0,50 m br. W. — Engr. by Edelinck and Rousseaux (Chalc. of the Louvre). — In the coll. Louis XIV, passed as a work of Raphael: was successively adscribed in catalogues to Giorgione, Sebastiano del Piombo, and Francesco Francia. Modern critics, among whom Crowe and Cavalcaselle, attribute it with more likelihood to Franciabigio, who



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

LIONARDO DA VINCI.

1601. — *La Giocunda.*



Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

FLORENTINE SCHOOL, 16^th^ CENTURY.

1644. — *Portrait of a young man.*

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

GHIRLANDAJO.

1321. — *The Visitation.*

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

TITIAN (TIZIANO VECELLI, called)

1590. — *Alphonso di Ferrara and Laura di Dianti.*

is represented in the Pitti palace by a work of a similar get up. As many other pictures in the royal collections, this one was enlarged in the 18th century In Louis XIV's time, it only measured 22 by 16 inches (0,59 m. by 0,42 m.). In the catalogue of Lépicié (1752), the dimensions are the same as at present (0,60 m. by 0,50 m.).

***1184. — Bronzino** (Agnolo). — Florentine. — *Portrait of a Sculptor.*

He stands, in three quarters profile, to the left, holding with both hands the statuette of a woman. He wears a black tunic, on which a white collar is glaring; on the right, a green drapery is drawn up; in the background, a bare wall and the leaf of a door.

1,11 m. h.; 0,91 m. br. W. — Half-fig.; life-size. — It was long thought that it was the portrait of Baccio Bandinelli, the Florentine sculptor. It was then adscribed to Sebastiano del Piombo M. Villot did not feel justified to keep on those attributions. — Coll. of Louis XIV.

***1321. — Ghirlandajo** (Domenico). — Florentine. — *The Visitation.*

In the middle of an entrance-hall, lighted up by a central arch, through which a fortified town is seen in the distance, the Virgin stands, in three quarters profile. to the right, stooping to Elizabeth, who kneels before her in profile. The Virgin is wrapped up in a blue cloak, fastened on her breast by a clasp of goldsmith's work; St Elizabeth, with a white veil on her head, is dressed in a long yellow cloak. On the right, Mary Salome comes. her hands clasped, her head bent to the Virgin; on the left, Mary Cleophas, her right hand against her breast, holds with the other the folds of her dress, and looks right opposite. Dated 1491.

1,72 m. l.; 1,65 m. br. W. — Life-size. — Painted for the church of Castello (now Santa-Maria-Maddalena de Pazzi), in Florence. Brought to the Musée Napoléon in 1806. it was left there, with twentys-two others, by the commissioners of the Grand Duke of Tuscany, owing to M. Lavallée, the general secretary of the Museums, calling their attention to this fact that Florence was already possessed of paintings by the same Florentine painters, of a merit superior or equal to those they had to claim back.

***1590. — Titian.** — Venetian. — *Alfonso di Ferrara and Laura di Dianti.*

In the foreground, a young woman, standing, facing the front, with her head in three quarters profile to the left, holds in her left hand a flask and raises, with her right one, her loose hair. Her green velvet bodice, half-laced up, lets her breast appear, under a plaited chemisette with broad sleeves. On the left, in the shade, a man, with a brown beard, holds two looking-glasses out to her.

0,96 m. h.; 0,76 m. br. C. — Half-fig.; life-size. — Engr by Forster, Danguin (Société française de gravure), etc. — This picture, executed towards 1520, was in the gallery of Charles I with the title: *The Mistress of Titian.* It was bought by Jabach and sold 100 pounds sterling to Louis XIV Nowadays the two figures are thought to be the duke of Ferrara, Alfonso I, and Laura di Dianti, the baker's daughter, his mistress. Two repetitions of it with slight alterations, are known to exist: the one, which belonged to Christina of Sweden, was in the coll. of the duke of Orleans; the other was taken away from Ferrara in 1815, and sold to Lord Stewar.

***1977. — Van Dyck** (Anthony). — Fleming. — *Portrait of a man.*

He stands, slightly turned to the left, the head facing the front,

with brown hair, the locks of which fall over his shoulders. Brown and short moustaches. Black doublet, with sleeves split so as to let the white shirt appear. The left hand rests on the hip; the right arm, on the pedestal of a column. Evenly coloured ground.

1,16 m. h.; 0,94 m. br. C. — Half-fig.; life-size. — Ancient coll.

***1709. — Murillo.** — Spaniard. — *The Immaculate Conception of the Virgin.*

The Virgin, with a white robe, an azure cloak on the left shoulder, the hands crossed on her breast, is standing, in three quarters profile, to the left, the feet on a moon-crescent, the eyes up to the sky; round her, in a luminous haze, a wreath of angels.

2,74 m. h.; 1,90 m. br. C. — Life-size. — Engr. by Achille Lefèvre, Massard, etc. — Purchased, in 1852, at the sale of marshal Sault, for 615 300 francs.

***2348. — Dou** (Gerard). — Dutch. — *The dropsical Woman.*

In a vaulted room, near a window, on the left, before a bed, an elderly woman sits in an arm-chair, in three quarters profile, to the left, and raises her eyes. Her right hand is held by a maiden kneeling, in profile, who looks at her, weeping; behind the arm-chair, a female servant stoops over her mistress and holds out to her a spoonful of a draught. In the right foreground, a physician, in profile, to the left, stands, wrapped up in a broad overcoat; he attentively looks at a retort full of some liquid, that he brings up to is eyes with his right hand. On the ceiling, a copper chandelier, and, on the right, a tapestry half-drawn up, as a door curtain; close by, an arm-chair and a flask which is cooling in a large copper pan; on the left, a desk on which a book is open; in the background, a wooden gallery. — Signed and dated, on the edge of the book : 1663. G. DOV. OVT 65 JAER.

0,83 m. h.; 0,67 m. br. W. Arch-shaped. — Fig. 0,32 m. — Engr. by Claessens and Fosseyeux. — This picture was presented to prince Eugene by the Palatine Elector, who had paid 30 000 florins for it. It remained in the family of Savoy, at Turin, till 1800; at that time, Charles Emmanuel gave it to adjutant-general Clausel (afterwards marshal of France), who directly presented it to the nation. " It is a drama, the subject of which, though only an event in private life, secures the approval of all. True, simple, picturesque and affecting, it produces the finest harmony in the whole, through the agreement of the different parts and the gracefulness of the positions. " (Mercier, *Journal de Paris.*)

***1947. — Philippe de Champaigne.** — Fleming. — *Portrait of the Artist by himself.*

In three quarters profile, to the left, at the foot of a tree, with bare head and grey hair, the locks of which fall down on his shoulders. Grey moustaches and a tuft under the lower lip. Wrapped up in a dark cloak, that he keeps back with his right hand against his breast; in his left hand he carries a rolled up paper, on which one can read the date 1668. Background: a landscape, with the city of Brussels and St Gudule's church on the horizon.

1,19 m. h.; 0,91 m. br. C. — Half-fig., life-size. — Engr. by Gerard Edelinck (Chalc. of the Louvre), Filhol and Landon. — Given to the Royal Academy of Painting in 1682 by the engraver Rousselet.

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

VELASQUEZ (DON DIEGO RODRIGUEZ DE SILVA Y)

1731. — *Portrait of the Infanta Maria-Margarita.*

***2459. — Metsu.** — Dutch. — *A military man visited by a Lady.*

In a room, on the right, a military man is standing, with his hat in his hand, near a table covered with a carpet; he turns, to the left, towards a lady, seated, wearing a black robe and a white skirt, and wrapped up in a hooded mantle, who holds a glass; a page, standing before her chair, carries a basket of fruit; a dog is barking in the foreground; on the right, a long cane is leant against a chair, and gloves are lying on the ground.

0,63 m. h.; 0,47 m. br. W. — Fig. 0,33 m. — Ancient coll. — *Engr. by Audouin* (Musée français).

***2587. — Ter-Borch.** — Dutch. — *The Gallant Soldier.*

On the left, near a table covered with a red velvet carpet, upon which trays loaded with fruit are laid, a woman, in three quarters profile, to the right, sits gorgeously clad in a white satin skirt and a low bodice in blue velvet, trimmed with ermine, her hair done up with pearls; she holds a glass in her right hand: with the left one, she lits up af ewer, and she slightly bends her head to look at a soldier seated by her right side, in three quarters profile, to the left. This one has a thick head of hair, which goes down to his shoulders, big moustaches and a royal. A cuirass is put on his buff doublet; his legs disappear in heavy funnel-shaped boots; his left hand holds a purse and rests on his knee. His right hand is stretched out and contains gold coins, that he offers to the young woman; he has thrown his hat down against his chair: in the background, facing the front, a bed, the curtains of which are closed; on the left, a chimney, on the mantle of which an escutcheon contains the monogram T. B.

0,67 m. h ; 0,55 m. br. C. — Fig. 0,45 m. — Engr. by Audouin (Musée français). — Coll. of Louis XVI. — Paid 440 florins at the van der Vugt sale, Amsterdam, in 1745, it was purchased, in 1705, for 2635 florins at the van Slingelandt sale.

***1731. — Velazquez.** — Spaniard. — *Portrait of the Infanta Margarita Maria, afterwards wife of Leopold I, emperor of Germany* (1651-1673).

She stands, almost in full face, her right hand resting on a chair, the left one down, holding a flower. Around her face, which turns to the left, the locks of her hair wave down to her shoulders; on the right side of the head, a pink bow. The robe is in pearl-coloured taffeta, trimmed with black lace; round the neck, a necklace and a gold chain, which falls across the bodice. In the top, this inscription in capital letters : L'INFANTE MARGUERITE.

0,70 m. h.; 0,59 m. br. C. — Half-fig.; life-size. — Engr. by Wathier, Meyer, Milius. — Ancient coll. — Painted in 1659 probably, in the same time as the full-length portrait sent by Philip IV to the emperor of Germany, now in the Belvedere Museum, Vienna. " Through the artlesness of childhood, one feels in this delicate and pretty figure the dignity of one who knows her rank: she is a little girl, but this girl is a king's daughter, and, one day, shall be a queen. " (Th. Gautier.)

***1352. — Piombo** (Sebastiano Luciani, called Sebastiano del). — Venetian. — *The Visitation.*

In the centre, the Virgin, with a red robe and a green cloak, stands, in profile, to the right, and lays her right hand on St Elizabeth's shoulder, who has come to meet her. The latter is enveloped in a long yellow veil, that falls from her head over a green robe. Behind the Virgin, on the right, two women, with clasped hands; on the right side of St Elizabeth, Zachariah is coming down from his house. In the background, a road which leads to a city. Signed and dated: SEBASTIANUS VENETUS MDXXI.

1,68 m. h.; 1,32 m. br. C. — Knee-piece; life-size. — Engr. by Desvachez (Chalc. of the Louvre). — Purchased by François I in 1521, it was placed at Fontainebleau, then removed to Versailles under Louis XIV; it has been seriously damaged. Forgotten in the garrets, divided into three fragments, it had to be transported on canvas and thoroughly repaired, when the Musée Napoléon was set up.

***1179. — Bordone** (Paris). — Venetian. — *Portrait of a man.*

In three quarters profile, to the right, he sits in an arm-chair, clad in a black robe lined with fur; on the head, a black flat cap. The left hand rests on a table covered with a green carpet, and supporting different objects. The right hand holds a letter on which this is read : *Sp domino Jeronimo Crofft... Magior suo semper observ... Augusta.* On the left, on a pilaster, a coat of arms : a griffin, holding a roll in its talons, and, in the upper part of the coat of arms, the letters T. S. On the entablature, this inscription: ÆTATIS SUÆ ANN XXVII. M.D. XXXX. and, on the arm of the chair: PARIs B.F.

1,07 m. h.; 0,86 m. br. — Half-fig.; life-size. — Coll. of Louis XIV. — It is the portrait of Jeronimo Croffi, painted at Augsburg.

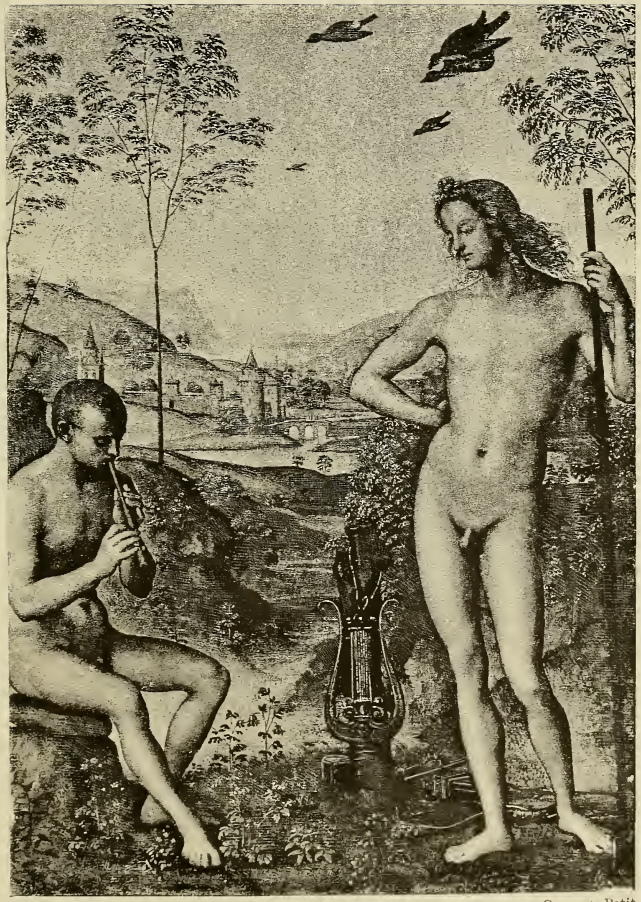
1193. — Veronese. — Venetian. — *The Dinner at Simon the Pharisee's.*

Under a circular portico, supported by twelve columns, two tables are set as the segments of a circle; in the vacant space the Magdalen, on her knees, wipes with her hair the feet of Christ, who sits at the corner of the rightside table, and to whom Judas, placed at the other table, on the left, is speaking. In different places, members of the Simon family and disciples, dressed like patricians of Venice. In the right foreground, a woman to whom a negro boy hands a dish; on the left, leaning against a column, a mother, with her child in her arms. In the background, rich buildings; in the sky, two angels displaying a streamer with a latin inscription.

4,54 m. h.; 2,74 m. br. C. — Life-size. — Painted from 1570 to 1575, for the convent of the Servites at Venice; given by the Venetian Republic to Louis XIV, in 1665. Was placed in the "Salon d'Hercule" at Versailles, but brought to the Louvre as soon as the Museums were reorganized.

***1509.—Raphael** (attributed to).—Roman.—*Apollo and Marsyas.*

On the right, Apollo stands in three quarters profile, to te left. The naked body is in full light, slightly bent on the left leg; the right arm folded up: the hand laid on the hip. In the left hand, a



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

RAPHAEL (RAFFAELLO SANTI, called) Attributed to

1509. — *Apollo and Marsyas.*

long staff on which the god leans. The head, surrounded with light hair floating in the wind, contemptuously looks at Marsyas, seated on a rock, on the left, in the shade, and blowing in a pipe. Between the two, on the ground, a lyre, a quiver and arrows. As a background, a green meadow, adorned with flowers and small and slender trees; a strong castle stands on the banks of a river; in the sky, birds are flying away.

0,39 m. h.; 0,29 m. br. W. — This picture, known by the name of Morris Moore's Raphael, was sold to this gentleman in England, as being the work of Mantegna. When the Administration of the Louvre bought it of him, in 1883, for 200 000 francs, it was agreed that it should be placed in the "Salon carré" under the title: "Raphael de Morris Moore. Some critics have attributed it to Perugino, Pinturicchio, Timoteo Vite, Francia, etc... It is unquestionably the work of an Umbrian painter.

***1048. — Perréal** (Jean, called Jean de Paris). — French. — *The Virgin between two Donors.*

The Virgin, with long loose hair, kept up on the forehead by a rich cord and flowing over an ample red cloak, sits in the middle, on a throne: she supports with her right hand the Child; she looks at him, bending a little her head to the left, and with her left hand she offers him an apple. The Child, almost naked, in three quarters profile, to the left, stoops to a donor, and shows with his hand the other donor, a lady. These two, kneeling on each side of the throne, with their hands clasped, are only seen down to the breast, the lower part of the body being hidden by a stone balustrade; the man, bare-headed, is dressed in a brown cloak, trimmed with ermine; the woman wears a black robe and a white hood. Under the feet of the Virgin, a large flowered carpet, and before, on the left, a crystal vase with flowers in it. Background: a gilt drapery between two decorated columns. On the two pilasters of the balustrade, the letters IP are united by an arabesque.

0,77 m. h.; 0,55 m. br. W. — This picture, which belonged to the coll. of the duke of Parma, was bought by M. Bancel, who presented it to the Museum in 1885. The initials I P are considered as being the initials of the painter; some assert also that the two kneeling figures are Charles VIII and Anne of Brittany. These are mere conjectures, that nothing has proved to be true to this day.

***2496. — Van Ostade** (Adriaen). — Dutch. — *The Schoolmaster.*

In the middle, the master, seated in an arm-chair, threatens with his ferule a little boy who cries; by his sides, two children and a baby, down on the floor; on the right, at the foot of a staircase, where a little boy is coming down with a basket on his head, a group of children are playing; opposite, on the left, a child, with a broad hat, is intent reading; in the background, school-boys sit at work.

0,40 m. h.; 0,33 m. br. — Fig. 0,12 m. — Engr. by Bovines (Musée français). — Coll. of Louis XIV. — Bought in 1767, at the Julienne sale, 6425 livres; in 1777, at the Boisset sale, 6610 livres; in 1784, at the Pange sale, 6000 livres; and, in 1784, at the Count of Vaudreuil sale, 6610 livres, by the Crown. "This picture shows to what degree Adriaen van Ostade carried this heartfelt sympathy for reality, which is one of the characteristics of the Dutch art. With him, the most delicate observation is hidden under the appearance of the utmost simplicity." (Gruyer.)

***2709. — Dürer** (ALBRECHT). — German. — *The head of an old man.*

In three quarters profile, bending on the right. Under a red cap with two flaps which cover the ears, white hair; a long white beard comes down on a fur collar. Signed with the monogram, and dated 1520.

0,40 m. h., 0,30 m. br. C. — Life-size. Water-colour and " gouache ". — From the Crozat gallery. — Purchased, in 1852, of M. Audinet, for 1000 francs.

***1118. — Correggio.** — Parmesan. — *Antiope.*

A the foot of a tree, Antiope, entirely naked, is asleep, lying on a white drapery, facing the front. Her right arm is folded up round her head, from which the locks of her light hair stream down. On the right, Cupid sleeps at her feet; on the ground, a quiver and arrows. On the left, Jupiter, under the shape of a Satyr, unveils the girl by raising the drapery, and beholds her lovingly. Background of wood and bushes.

1,90 m. h.; 1,14 m. br. C. — Life-size. — Engr. by Basan, Gaudefroy (Musée français), Achille Lefèvre (Chalc. of the Louvre), etc. — Belonged to the duke of Mantua and to Charles I; bought by Mazarin of the banker Jabach, for 25 000 francs; then, in the gallery of Louis XIV. In the Cardinal's collection, the picture was entitled : *Vénus couchée dans un paysage, un petit Cupidon dormant auprès d'elle, au naturel.*

***2542. — Rembrandt van Ryn.** — Dutch. — *The Joiner's Household.*

In a room lighted by a window on the left, a mother, seated near a cradle, suckles her child; by her side, on the left. an old woman, having laid upon her knees her spectacles and a book, looks at this group; in the middle distance, near the window, a joiner is planing. On the right, a high chimney: against the walls, tools are hanging. Signed and dated : REMBRANDT F. 1640.

0,41 m. h.; 0,34 m. br. W. — Fig. 0,15 m. — Engraved by Le Bas, Martini, de Frey (Musée français), Filhol, etc. — This picture was a part of several famous collections, in which it was named : *The Holy Family.* In 1701, it was knocked dwon for 900 florins, at the sale of Isaac van Thye, and paid 17 120 livres, at the Choiseul-Praslin's sale.

***1533. — Andrea Solario.** — Lombard. — *The head of John the Baptist.*

The head of the beheaded saint, in three quarters profile to the right, lies in an agat cup, on a marble table. Signed and dated : ANDREAS DE SOLARIO, FAT, 1507.

0,46 m. h.; 0,43 m. br. W. — Life-size. — Purchased a the Pourtalès sale by M. Eugène Lecomte, who gave it to the Louvre. There is, in the drawing department, a study for this painting, no 348.

***1584. — Titian.** — Venetian. — *The Entombment.*

In the centre, Christ, enveloped in a white shroud, is carried, on the right, by Nicodemus, seen from the back, dressed in a pink tunic on which a many-coloured scarf is attached, and by Joseph of Arimathea, in a green robe, the head bent, in profile, who supports the feet of the dead body and looks at it devoutly. In the middle distance, between the two disciples, St John, facing the front, dressed in a red robe, lifts up the master's right hand and turns his head on the left, in three quarters profile, to a group formed by the Mag-

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

CORREGIO (ANTONIO ALLEGRI, called).

1118. — *Antiope.*

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

TITIAN (TIZIANO VECELLI, called)

1584. — *The Entombment.*

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

REMBRANDT VAN RYN.

2547. — *Portrait of a woman.*

dalen, gorgeously attired, her hair down on her shoulders, who embraces the Virgin, wrapped up in a violet veil, with her hands clasped. A dark landscape in the background; on the right, a clump of trees standing against a cloudy sky.

1,48 m. h.; 2,15 m. br. C. — Life-size. — Engr. by Rousselet (Chalc. of the Louvre), François, Chauveau, Chaperon (Chalc. of the Louvre), Masson, Joh. de Mare (Chalc. of the Louvre), etc. — Painted about 1520 for François de Gonzague; bought by Jabach 3210 francs at the sale of Charles I, and given up to Louis XIV for the same amount of money. A repetition, with some slight alterations, is in the Manfrin coll. in Venice; and a sketch of it is preserved in the Academy of the Fine Arts, at Vienna.

***1706. — Herrera** (THE ELDER). — Spaniard. — *St Basil dictating his doctrine.*

In the centre, St Basil, with a white mitre on his head, clad in a black garment and a white scarf ornamented with black crosses, holds in his left hand a book, open on his knees, and with his raised right hand, a pen; above his head, the Holy Ghost, surrounded by angels: on the right, St Bernard writing, and St Dominic, with a pen in his hand; on the left, bishop Diego looks at the saint, and lower down St Peter, the Dominican, in profile, listens.

2,50 m. h.; 1,95 m. br. C. — Life-size. — Was in the coll. of marshal Soult; bought by the Louvre in 1858. — " Infernal wickedness shrivels these convulsed heads, and the Holy Ghost, shaking his wings over the saint, seems a hawk that will eat up his brains. All that is dashed off with an unimaginable fury of the brush, and is blazing as with the flashing of some auto-da-fe. " (TH. GAUTIER.)

***2547. — Rembrandt van Ryn. — Dutch. —** *Portrait of a Woman.*

Almost in full face. The red hair, gathered up on the forehead, falls in locks on both sides and hides the ears, towhich pendants, ending with a big pearl, are fastened. She wears on the top of her head a green velvet flat cap, ornamented with red bows; a fur trimmed cassock covers her shoulders and shows her throat under a plaited chemisette; on the left arm, a pearl bracelet.

0,72 m. h.; 0,60 m. br. C. — Breast-piece; life-size. — Engr. by Claessens (Musée français), Danguin. — Painted towards 1652. It is the portrait of Hendrickje Stoffels, in the service of Rembrandt, who was to remain with her master till death. The features of this young woman are to be found in many paintings of the master. " The shades in the lighted parts, the chiaro-oscuro of the neck, the white hue of the linen, the warm and transparent bituminous tone of the fur, the light on the forehead and nose, make this portrait a matchless painting. " (TH. GAUTIER).

***1354. — Luini** (BERNARDINO). — Milanese. — *The Child Jesus, sleeping.*

In the centre, the Virgin, with a red robe, in three quarters profile, to the left, holds in her arms the Child sleeping, and prepares to lay him down into his cradle. On the left, an angel holds a white linen, and, in the middle distance, another displays a streamer; on the right, a third angel carries a cushion.

0,92 m. h.; 0,73 m. br. W. — Breast-piece; under life-size. — Coll. of Louis XIV, where it was attributed to Andrea Solario.

***1373. — Mantegna** (ANDREA). — Venetian. — *Calvary.*

In the middle of a ground paved with flag-stones, Christ and the two robbers are fastened up on three crosses; on the right, two hor-

semen and a group of soldiers gorgeously clad, play at dice and divide the clothes of Christ; on the left, the Virgin sinks in the arms of the Holy Women, and, on the foreground, St John, folding his arms, utters mournings. In the background, on a height, Jerusalem, whither a great crowd of people are going. Blue sky, interspersed with clouds.

0,67 m. h.; 0,93 m. br. W. — Fig. 0,32 m. — Engr. by G. Maina. — This picture was a part of the lower division, or predella, of a large altar-screen painted about 1458 for St Zeno's church, in Verona, where the principal picture is still kept (a copy, by M. Delaugle, is in the National School of the Fine Arts, Paris). Two other panels of the same predella: *Christ in the Garden of Olives* and *the Resurrection*, are in the Museum, at Tours. — *Musée Napoléon.*

***731. — Poussin.** — French. — *Echo and Narcissus.*

In the centre, Narcissus lies dead on the bank of a brook; the head, turned on the left, is shaded by the flowers that bear his name; in the middle distance, in a clump of trees, Echo leans her elbow upon a rock; on the right, Cupid stands, with a lighted torch. Background: a landscape.

0,74 m. h.; 0,99 m. br. C. — Fig. 0,60 m. — Engr. by Audran, Dambrun et Filhol. — Was placed, in 1710, in the Cabinet of Paintings at Versailles. A repetition, with some alterations, is in the Dresden Gallery.

***2545. — Rembrandt van Ryn.** — Dutch. — *Portrait of a young man.*

In three quarters profile, to the right. Dressed in a black doublet with gold buttons, half opened and showing a white shirt. Broad flat cap in black velvet, ornamented with a gold chain. Long locks of auburn hair falling down on the shoulders. Short moustaches. — Signed in the background, on the right: REMBRANDT, 1658.

0,73 m. h.; 0,61 m. br. C. — Half-fig.; life-size. — *Musée Napoléon.*

***1565. — Perugino** (Pietro Vanucci, called). — Umbrian. — *The Holy Family.*

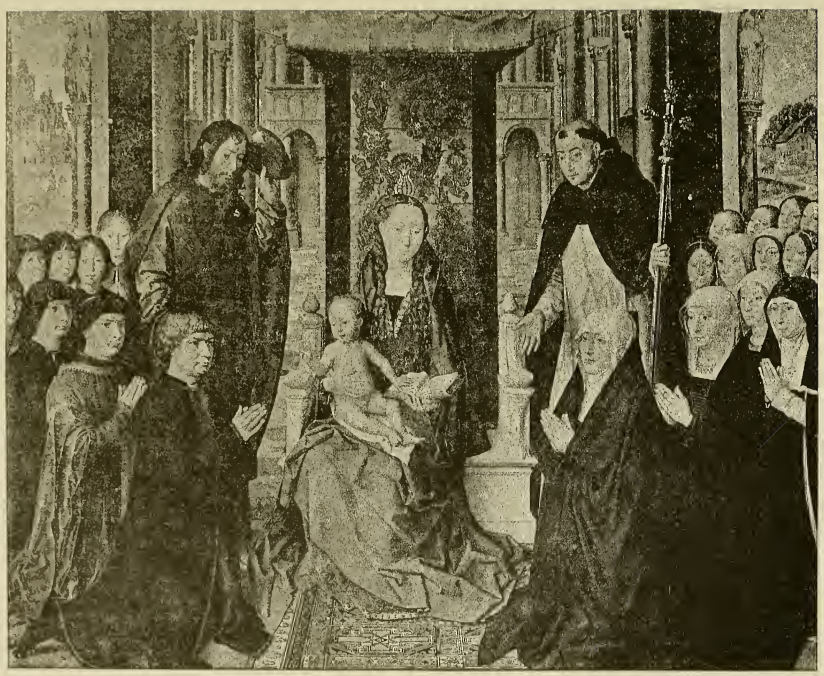
The Virgin, in full face, holding in her arms the Child in three quarters profile, to the right, sits on a balustrade, with a red bodice and a green cloak; on the right, St Catharine of Alexandria, gorgeously clad in gold brocade, with a feather in her hand; on the left, St Joseph wrapped up in a red cloak, his hands crossed, meditating. Signed: *Petrus Perusinus. Pinxit.*

0,80 m. h.; 0,66 m. br. W. — Half-fig.; under life-size. — Engr. by Caron (Chalc. du Louvre). — Coll. of Louis XVIII. Purchased of M. Scitivaux. The Imperial Museum, at Vienna, possesses a repetition of this picture with some alterations. Joseph, by instance, is replaced in it by St Agnes. An ancient copy is in the Pitti Gallery, in Florence.

***1938. — Philippe de Champaigne.** — Fleming. — *Portrait of Cardinal de Richelieu* (1585-1642).

He stands in his cardinal's robes, in three quarters profile, to the left; round the neck, the ribbon of the order of the Holy Ghost. In the right hand, his cardinal's cap. A drapery is hung in the background.

2,22 m. h.; 1,55 m. br. — Life-size. — Engr. by Devaux (Chalc. of the Louvre). — Ancient coll. Coming from the " Hôtel de Toulouse ".



Cliché Braun, Clément et Cie. Typogravure Georges Petit.

HANS MEMLING.

2026. — *The Virgin and the Child adored by the Donors.*

HALL V

(Called "salle Duchâtel")

This hall, which is north of the "Salon Carré", was inhabited, in the last century, by the officials of the Louvre. It was decorated under Louis XVIII by Meynier, who represented on the ceiling the apotheosis of the great French painters, and, in the curves, genii and medallions of celebrated artists. The pictures it contains, except Luini's frescoes, have been bequeathed to the Museum by countess Duchâtel, the widow of the late minister for the Home Department and the Fine Arts, on the express condition that they should be placed together in one hall that should be called by the name of the donor. As her heirs, count Duchâtel and the duchess of La Tremoïlle, gave up their reserved right to enjoy, during their life-time, the possession of these pictures, the Government received them in 1878 and assigned the hall V to the collection

***2026. Memling** (Hans). — Fleming. — *The Virgin with the Donors.*

In the middle, the Virgin, with a blue robe and a red cloak, sits on a stone throne, behind which a piece of brocade is hanging. In three quarters profile, to the right, she supports the Child with her right arm, and carries in her left hand an open book. She looks, on the right, at the lady donor, kneeling and accompanied by twelve women in black garments, whom St Dominic introduces to her. On the left, opposite this group, St James, dressed as a pilgrim, uncovers his head; by his sides, the donor, on his knees, whom Jesus is blessing, and seven persons, all at prayers. In the background, the interior of a church; right and left, glimpses of a landscape.

1,30 m. h.; 1,57 m. br. W. — Half-life-size. — Engr. by Flameng. — Coll. of the count of Armagnac.

***421. — Ingres.** — French. — *Œdipus solving the riddle.*

Œdipus, in profile, to the left, having a red scarf for only garment, leans on a pile of spears, resting his left foot upon a stone forward, and his elbow on his knee; he fixedly looks at the sphinx with a woman's head and a winged body, that stands before a cave in which

human remains are heaped up. In the right background, a man runs, frightened away; on the horizon, the city of Thebes.—Signed, on a stone : J. INGRES, Pingebat, 1808.

1,85 m. h.; 1,45 m. br. C. — Life-size. — Engr. by Gaillard and by Salmon (Chalc. of the Louvre). This painting is one of those that Ingres sent home from Rome; it was bought by the duke d'Orleans, and disposed of at his sale under nº 32. A repetition, with a few slight alterations, was painted for M. Pereire, and bore at the latter's sale the nº 26.

*** 422.— Ingres.** — French. — *The Source.*

A blonde maiden is standing, naked, in full face, before a rock which a maplebranch overtops; with her right arm, rounded over her head, she supports, on her right shoulders, a clay vase, on the mouth of which she lays her right hand. The water falls into a basin where the girl's feet are reflected. — Signed upon a stone, on the left : INGRES, 1856.

1,65 m. h.; 0,80 m. br. C. — Life-size. — Engr. by Flameng, Calametta, Salmon (Chalc. of the Louvre). — Charles Blanc considers this figure as being the finest that has ever been painted in the French School. A reduction of it is in the Luxembourg.

*** 1360. — Luini** (Bernardino). — Milanese. — *The Adoration of the Magi.*

On the right, at the entrance of the stable, the Virgin sits, with a blue skirt, a violet bodice and a green cloak, holding the Child upright on her knees; behind, St Joseph is standing. On the left, the three Magi behold the divine group; one of them, with a white beard, the hands clasped, wears a cloak trimmed with ermine, and is kneeling in the foreground; the two others, standing, offer perfume-pans. In the background, a caravan, coming down a mountain.

2,17 m. h.: 1,65 m. br. — Fresco. — Life-size. — Engr. by Levasseur. — Bought at Milan in 1867, at the sale of duke Antonio Litta Visconti Arese, together with nos 1359 and 1361.

*** 1361. — Luini** (Bernardino). — Milanese. — *Christ.*

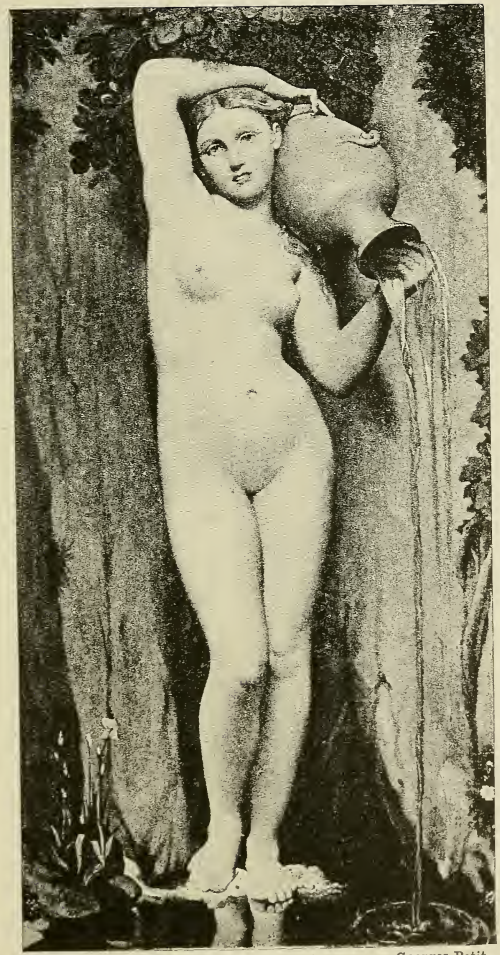
Facing the front, dressed in a red robe and a blue cloak lined with green. In his left hand he bears the earhly globe. With the right hand, he makes the gesture of blessing. The figure is in a frame, at the foot of which is this inscription : POSCE NE DUBITA QUOD QUODCU PATRI IN NOMINE MEO PETIERIS FIET TIBI.

1,40 m. h.; 1,65 m. br. Fresco.— Half-fig., life-size. — Same origin as nº 1360.

*** 1359. — Luini** (Bernardino). — Milanese. — *The Nativity.*

On the left, the Child lies down in the stable, with two angels, the ox and the ass, by his sides; in the upper part, two other angels, upon clouds, are in adoration; on the left, the Virgin, with a violet robe and a blue cloak lined with green, in three quarters profile, to the left, is kneeling, at prayers; behind her, St Joseph, wrapped up in a yellow cloak, bows with clasped hands. Through an opening, one sees the angel's message to the shepherds.

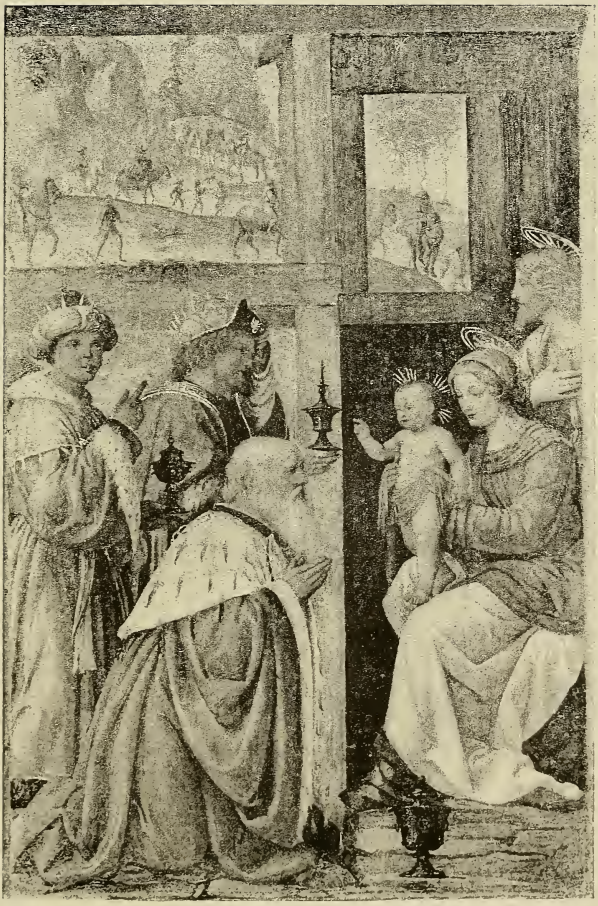
2,22 m. h.; 1,65 m. br. — Fresco. — Life-size. — Engr. by Haussoullier. — Same origin as nº 1360.



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

INGRES.

422. — *The Source.*



Cliché Braun, Clément et Cie. Typogravure Georges Petit.

LUINI (BERNARDINO).

1360. — *The Adoration of the Magi.*

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

Antonis Mor.

2481. — *Portrait of Luis del Rio's wife.*

***1357. — Luini** (Bernardino). — Milanese. — *A Child seated under a vine-tree.*

In three quarters profile, to the left; the head inclines on the right; he leans on the left hand, that lays on the ground; the bust is covered with yellow cloth.

0,48 m. h.; 0,68 m. br. — Arch-shaped. — Fresco transported on wood. — Life-size. — Purchased in 1863, together with the following picture. Both came from villa Pelucca, near Monza, Italy.

***1358. — Luini** (Bernardino). — Milanese. — *A Child on his knees, under a vine-tree.*

In three quarters profile, to the right; the head in full face; he holds in his hands a bunch of grapes.

0,49 m. h.; 0,39 m. br. — Arch-shaped. Life-size. — Same origin as nº 1357.

***2480. — Moor** (Antonis). — Dutch. — *A portrait, supposed to be the that of Luis del Rio, Master of the Request in the Privy Council of Brabant, in 1598.*

Kneeling in a garden, in three quarters profile, to the right, on a prayer-stool covered with a carpet showing his family's coat of arms; on the head, a black cap; in the hands, a closed book; behind him, his two young boys. All three are dressed in black. Background: a dark landscape.

1,66 m. h.; 0,80 m. br. W. — Life-size. — Coll. of Armagnac.

***2481. — Moor** (Antonis). — Dutch. — *A portrait, supposed to be that of Luis del Rio's wife.*

On her knees, in a garden, in three quarters profile, to the left, on a prayer-stool covered with an emblazoned carpet. Black robe, with gold girdle; white satin skirt; white ruff; coif adorned with pearls; in her hands, an open book. Hilly landscape.

1,66 m. h.; 0,80 m. br. W. — Life-size. — Coll. of Armagnac.

HALL VII

(called " Salle des Sept mètres ")

ITALIAN SCHOOLS (15th AND 16th CENTURIES)

This hall, situated beween the Great Gallery and the landing of the Daru staircase, is a part of the buildings of the new Louvre. It was inaugurated on the 14th of August 1857.

The task of decorating it had been commited to M. Denuelle.

1512. — Above the entrance door: **Raphael School.** — *Fresco known as the Fresco of la Magliana.*

In the Heavens open, God Almighty, in three quarters profile, to the left, wrapped up in a red robe and a blue cloak, bends his head to the earth, and raises his right hand to bestow his blessing; around him, in an almond-shaped halo called *mandorla*, seven heads of cherubs; on both sides, an angel, standing, strews flowers about.

1,40 m. h.; 2,83 m. br.— Half-fig., life-size. Shaped as the vault of a furnace. — Bought 207000 francs in 1873, at the sale of M. Oudry, this fresco comes from villa Magliana, at Rome. The villa, the favourite residence of pope Julius II, was embellished by Leo X, who intrusted Raphael with the care of painting the chapel, where the painter represented, on the vault of the altar, God Almighty, and in one of the vertical arches of the aisle, St Cecilia's martyrdom. These frescoes were pawned to the Mont-de-Piété of Rome in 1658 by the nuns of St Cecilia, to whose congregation the villa belonged, they were afterwards transported on canvas and placed in one of the entrance halls of the church of St Cecilia in Trastevere. In 1869 they were purchased by M. Oudry, who brought them to France. " In spite of some re-painted parts, the fresco that the Louvre possesses has in itself, in the highest degree, the impressive charm of Raphael's own creations. One safely may rank the Angels of la Magliana among the most unquestionable works of the master. " (Gruyer.)

***1167.** — **Bianchi** (Francesco di). — Ferrarese. — *The Virgin and the Child.*

On a throne, the basement of which is decorated with bas-reliefs representing Eve tempted and the Flight into Egypt, painted grey upon grey, the Virgin is sitting, with a pink robe and a blue cloak,

holding the Child in her arms. The latter turns to the right, to St Quentin, upright, clad in his armour and leaning on his sword; on the left, St Benedict, upright also, in rich abbatial vestments, holds a book and a crosier. On the steps of the throne, two angels play, the one on the viol of love, the other on the hand-mandolin. The background of the picture is formed by the windows and arcades of a portico.

2,20 m. h.; 1,38 m. br. W. — Life-size. — Engr. by Landon. — *Musée Napoléon.*

***1526. — Signorelli** (Luca). — Florentine. — *The Adoration of the Magi.*

In the centre, the Virgin, in three quarters profile to the left, with a pink robe and a blue cloak, is kneeling, holding the Child in her arms; one of the Magi bows and presents a perfume-basin; on the right, St Joseph, leaning upon a staff, seems to speak to the king of Ethiopia, easily known by his turban; on the left, a page carries a pyx; in the middle distance, servants and horsemen. On the horizon, a landscape and a stronghold on the banks of a river.

3,26 m. h.; 2,43 m. br. W. — Life-size. — *Musée Napoléon III.* — Campana coll., 1862.

***1567. — Perugino** (Pietro Vannucci, called). — Umbrian. — *The Fight between Love and Chastity.*

In a meadow consecrated to Venus, half-naked Nymphs, some armed with lances, others with bows or torches, and blindfolded Loves, fight with one another; on the right, a Satyr drags along one of the female combatants by her hair; on the left, near a tree on which an escutcheon is hanging, Minerva is about to pierce a Love with her lance, while other Loves teaze a Nymph, who is lying on the grass; in the background, scenes borrowed from the Fable.

1,56 m. h.; 1,92 m. br. C. — Fig. 0,45 m. — Ordered by Isabella of Este, duchess of Mantua. " My poetical idea, which I desire you should paint ", she wrote to the artist, " is a Battle of Chastity against Love, that is Pallas and Diana fighting against Venus and Love. Pallas must have almost conquered Love; after breaking to pieces the gold arrow and silver quiver that she has cast down before her feet, she holds him with one hand by the bandage that the blind one wears over his eyes, and she raises her other hand to strike him. Between Diana and Venus victory must seem to be doubtful; Venus shall be injured in some part of her dress only; as to Diana, her clothes shall be set on fire by the torch of Venus; but the bodies of the two goddesses shall suffer no wound. " This picture, conformable to the directions of the duchess, was painted in distemper in 1505, and taken away, together with several others (namely the two Mantegnas, nos 1375 and 1376, and the Lorenzo Costa, nos 1260 and 1262), — at the time of the plunder of Mantua, — from the cabinet of Isabella of Este, to be carried to the castle of Richelieu, where they remained down to the Revolution.

***1268. — Crivelli** (Carlo). — Venetian. — *St Bernardine of Sienna.*

Before a drapery on which fruits are hung, the saint, in the garb of his order, is standing in three quarters profile, to the right, looking at two little donors, on their knees. On a scroll : OPUS CAROLI CRIVELLI VENETI, — 1477.

1,95 m. h.; 0,61 m. br. W. — Life-size. — Bought at the sale of cardinal Fesch, in 1825, Formerly in the church of Santa Annunziata, at Ascoli. — *Musée Napoléon III.* — Campana coll., 1862.

***1323. — Ghirlandajo** (Benedetto). — Florentine. — *Christ on his way to Mount Calvary.*

Dragged along by a negro tormentor, Christ, in a red robe, bearing the cross, painfully walks on to the left. He turns, on the right, to the Virgin and St Veronica, who spreads out the cloth marked with the divine impress. In the middle distance, Holy Women and Simon, the Cyrenean; in the background, a hilly landscape, with soldiers and horsemen.

1,91 m. h.; 1,91 m. br. W. — Under life-size. — Engr. by Landon. — Formerly in the church San Spirito, at Florence. — *Musée Napoléon.*

***1259. — Cima da Conegliano.** — Venetian. — *The Virgin and the Child.*

In the middle of a terrace bordered with a balustrade, on a throne behind which are hangings with a green ground, the Virgin sits in full face, dressed in a red robe and a blue cloak, with a white veil upon her head. She holds in her lap the Child Jesus, looking at John the Baptist, who comes forward, on the left, in a green tunic, folding his arms on his breast. On the right, the Magdalen, whose hair loosely flows over a bluish robe and a red cloak, holds out in her right hand a vase of perfume; in the background, a landscape of Friuli, with rocks topped by houses, and a river which bathes the ramparts of a donjon. On the basement of the throne, this inscription: JOANIS BAPT. CONEGLANESO OPUS.

1,76 m. h.; 1,10 m. br. W. — Fig. 0,70 m. — *Musée Napoléon.* — Formerly in St Dominic's church, at Parma.

***1261. — Costa** (Lorenzo). — Ferrarese. — *The Court of Isabella of Este, duchess of Mantua.*

In the middle of a meadow, before a fence of branches, two maidens are seated, one of whom, dressed in red, crowns a bull, the other, in blue, embraces a lamb; on the left, a warrior, armed with a lance, has just killed a dragon; on the right, a woman, naked down to the waist, carries a bow and arrows. In the middle distance, in a clump of trees, a Love in the arms of a Nymph crowns Isabella of Este, who bows before him to the right; philosophers, poets, musicians surround this group. Afar off, on the right, three Nymphs dance on the slope of a hill; on the left, a fight of horsemen, near a lake, on the bank of which a galley is moored. — Signed: L. COSTA F.

1,58 m. h.; 1,93 m. br. C. — Fig. 0,55 m. — Painted about 1510. — Comes from the coll. of Isabella of Este. — See the note, nº 1567.

1528. — Signorelli (School of Luca). — Florentine. — *The Virgin and the Child.*

In the middle, the Virgin sits on a raised throne, dressed in a pink robe and a green cloak, in three quarters profile to the right, bearing in her lap the Child, entirely naked; in the right foreground,

St Catharine of Alexandria, kneeling, her hands clasped; behind her, three Holy Women standing, on the right, St Louis of Toulouse, kneeling, dressed as a bishop, and three saints. Landscape in the background.

1,65 m. h.; 1,49 m. br. W. — Under life-size. — *Musée Napoléon III.*

1607. — Vivarini (Bartolommeo). — Venetian. — *St John of Capistrano.*

He is standing on a dais, in three quarters profile to the left, in a monk's garb, his bare head in a halo; in his left hand, he carries a closed book; he leans, with his right hand, on the staff of a standard; at his feet, on a scroll, these words: OPUS BARTHOLOMEI VIVARINI DE MURANO, — 1449.

1,86 m. h.; 0,88 m. br. W. — Life-size. — *Musée Napoléon III.*

***1291. — Fra Giovanni da Fiesole.** — Florentine. — *The Decollation of John the Baptist.*

Behind a table sit, gorgeously attired, Herod and four guests. In the foreground, Salome, in a pink robe, is dancing; on the left, a soldier brings in, on a dish, the head of the martyr, whom an executioner has just beheaded, and whose body lies on the ground.

0,20 m. h.; 0,30 m. br. W. — Fig. 0,13 m. — This picture, given to the Louvre, in 1878 by M. His de La Salle, was formerly in the Rogers coll.

***1540. — Spagna** (Giovanni di Pietro, called Lo). — *Umbrian. — The Virgin and the Child.*

Turned to the left, the Virgin, wrapped in a blue cloak, bear the Child. Landscape in the background.

0,41 m. h.; 0,32 m. br. W. — Half-fig.; 0,60 m. — Engr. by Bein. — *Musée Napoléon.*

***1265. — Credi** (Lorenzo di) ou **Lionardo da Vinci.** — Florentine. — *The Annunciation.*

On a terrace, before a prayer-stool, on the right, the Virgin, wrapped in a blue cloak, is kneeling, in profile, to the left; before her an angel, with a red cloak covering the lower part of his body, announces her the divine mystery. In the background, a landscape.

0,14 m. h; 0,59 m. br. W. — Fig. 0,15 m. — Fragment of a casket. — *Musée Napoléon III.* — Campana coll., 1862.

***1539. — Spagna** (Giovanni di Pietro, called Lo). — Umbrian. — *The Nativity.*

In the middle, the Child rests on a white drapery. He is adored by the Virgin, kneeling on the left, wrapped up in a blue cloak, by St Joseph, on the right, dressed in a yellow cloak and a blue tunic, and by three angels; in the middle distance, on the right, two shepherds, one of whom carries a lamb; on the left, the stable. In the background, the pageant of the Magi; and, in the sky, three angels who hold a streamer.

1,50 m. h.; 1,36 m. br. W. — Under life-size. — Bought, in 1843, of the heirs of baron de Gérando, to whom it had been presented, in 1811, by the town of Perugia.

1527. — Signorelli (Luca). — Florentine. — *A fragment of a great composition.*

Seven figures are standing; one of them, in the right foreground, seen from the back, wears a many-coloured striped garment and a yellow cloak lined with green; another, on the left, in profile to the right, with a turban and a red-edged blue doublet, leans on a cane.

1,03 m. h.; 0,70 m. br. W. — Half-fig., life-size.

***1532. — Solario** (Andrea). — Milanese. — *The Calvary.*

In the middle, Christ upon the cross. Around, soldiers armed with lances, accompany a rider in a red robe lined with ermine; in the left foreground, St John and the Magdalen support the Virgin in a swoon: on the right, soldiers play dice; in the background, a landscape, with a town on the bank of a lake; on a stone, to the right, ANDREAS MEDIOLANENSIS FA. 1503.

1,10 m. h.; 0,77 m. br. W. — Fig. 0,35 m. — Was formerly entered into the catalogue under the name of *Andrea of Milan*, who was then considered as a different painter. Now-a-days, it is known that *Andreas Mediolanensis* and *Andrea Solario del Gobbo*, the brother of the great Milanese sculptor, are one sole and same artist, who worked in turns at Venice, at Milan and in France.

***1416. — Piero di Cosimo** (Piero di Lorenzo, called). — Florentine. — *The Coronation of the Virgin.*

In the Heavens open, the Virgin, in a crimson robe and a white cloak, is kneeling by the right of the Lord, who places a crown upon her head; round them, angels are dancing; others play on musical instruments. Below, on the left, St Jerome, in a red cloak, St Francis, in a monk's garb, bearing the cross; on the right, talking together, two bishops, St Bonadventure and St Louis of Toulouse. In the background, a landscape, across which a road meanders.

2,72 m. h.; 1,94 m. br. W. Arch-shaped. — Engr. by Landon. — Under life-size. — *Musée Napoléon.* — This is likely the picture described by Vasari, which had been executed for the church San Piero Gattolini, in Florence, and was, after the destruction of this church in 1529, transferred into the church San Ferdinando: " An Our-Lady sitting, with four figures around, and, in the air, two angels who crown her; a work invented with so much cure that the painter got for it praises and dignities. "

***1181. — Borgognone** (Ambrogio Stefani da Fossato, called Il). — Milanese. — *The Presentation of Our Lord in the Temple.*

In the centre, the Virgin, in three quarters profile, to the right, wrapped up in a blue cloak, takes the Child Jesus, whom the high priest, in profile, hands back to her; on the left, St Joseph, carrying two doves, and St Anne with a white veil on her head; on the right, two bystanders, the one in face, the other in profile.

0,97 m. h.; 0,73 m. br. — Transported on canvas in 1883. — Under life-size. — Given over to the Louvre in 1863, by M. Mundler, who had bought it 7000 francs. Belonged formerly to the coll. of the duke of Melzi.

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

BOTTICELLI (SANDRO DI MARIANO FILIPEPI, called)

1296. — *The Virgin, the Child and St John.*

***1296. — Botticelli** (Sandro di Mariano Filippi, called Il). — Florentine. — *The Virgin, the Child, and St John.*

The Virgin, with a green cloak and a gauze veil, in profile to the right, carries the Child, who fondly looks at her; on the left, St John, in three quarters profile to the right, his curly hair flowing over his shoulders, holds between his folded arms a cross; before him, on a pedestal, a prayer-book; in the background, standing out upon the blue sky, some trees and a hedge of roses.

0,93 m. h.; 0,69 m. br. W. — Half-fig.; life-size. — Engr. by Gaillard (Chalc. of the Louvre). — Purchased, in 1824, of M. Manco, together with several other pictures, for the sum of 20 000 francs.

1488. — Sacchi (Pier Francesco). — Lombard. — *The four Doctors of the Church.*

Under an open portico, around a marble table, they are sitting, gorgeously clad, looking as if they were at work: close by them, the emblems of the Evangelists. Landscape in the background; in the centre, on a scroll, in the foreground : PETRI FRANCISCI SACHI DE PAPIA OPUS, 1516.

1,98 m. h.; 1,67 m. br. W. — Under life-size. — *Musée Napoléon.*

***1290. — Fra Giovanni da Fiesole** (called Angelico). — Florentine. — *The Coronation of the Virgin.*

In the centre, on a throne surmounted by a canopy, Christ lays a crown on the brow of the Virgin, kneeling on his left; on both sides, angels playing music, saints and apostles, standing out upon a golden ground. On the left: St Dominic holding a flower-of-luce and a book, St Thomas Aquinas, whose cloak is hooked by a sun-shaped clasp, Charlemagne, with a crown of flower-de-luces; on the right, St Peter Dominican, whose wounded skull is bleeding, St Stephen, leaning upon a gridiron; among the fmale saints, St Catharine leaning upon the wheel, St Agnes, holding a lamb in her arms. In the foreground, seen from the back, St Nicholas, the bishop of Myre, clothed in a rich dalmatic, having at his feet three balls, the symbol of the three purses he gave a poor gentleman to portion his daughters with; the Magdalen, whose golden hair flows over a red robe, and who presents a vase of per-fume; St Cecilia, wrapped in a blue cloak, and crowned with roses.

The predella contains seven subjects from the life of St Dominic, the patron of the order to which the painter belonged : 1. *The Vision of Pope Innocent III.* — 2. *St Peter and St Paul appear to St Dominic.* — 3. *St Dominic revives a young man, who has just been crushed to death by a horse.* — 4. *Christ standing up in his grave, at the foot of which the Virgin and an apostle are at prayers.* — 5. *The miracle of the book sent by St Dominic to the Albigenses.* — 6. *Two Angels wait on Dominican Friars sitting at a table.* — 7. *The Death of S. Dominic.*

2,13 m. h.; 2,11 m. br. W. — Engr. by François (Chalc. of the Louvre). — *Musée*

Napoléon. — Formerly in St Dominic's church, at Fiesole. This picture was already looked upon as a masterpiece in Vasari's time : " Fra Giovanni, said he, excelled himself and showed all his talent and sense of the art in a picture which is in San Domenico, near the door, on the left hand from the entrance ; Jesus Christ, in it, crowns the Virgin in the middle of a choir of angels, among an infinite multitude of saints, men and women, so numerous, so well made, so varied in their attitudes, so different in their countenances, that looking at them gives incredible pleasure and delight. It seems as if those blessed spirits could not be otherwise in Heaven, or, to speak more properly, as if they could not be otherwise if they assumed a body ; for all the holy men and women who are there, not only appear with kind and sweet looks, but it seems that the colouring of the whole is from the hand of a saint or an angel, as it is, in fact... As to me, I declare, indeed, that I never see this picture but is seems to me a new thing, and every time, part from it, I feel I have not yet seen it quite enough. " (Vasari.)— " Time has not been able to tarnish the ideal freshness of this picture, as delicate as a miniature of a missal, the tints of which are borrowed from the white tones of lilies, the rosy hues of dawn, the azure of the sky and the gold of stars. " (Th. Gautier.)

***1299. — Botticelli** (School of). — Florentine. — *Venus.*

The goddess is reclining on the green grass of a meadow, in three quarters profile to the right; she is dressed in a transparent gauze robe, with a red drapery over her legs. Three Loves stand by her, and carry flowers. On the horizon, a town on the bank of a river.

0,85 m. h. ; 2,20 m. br. W. — Life-size. — Belonged to cardinal Fesch. — *Musée Napoléon III.* — Campana coll., 1862.

***1393. — Montagna** (Bartolommeo). — Venetian. — *Ecce Homo.*

Christ slightly bends on the right, with a rope round the neck and the hands bound; on the head, a crown of thorns. He already bears the bleeding wounds; on the left, this inscription : BARTOLOMEVS MOTAGNA FECIT.

0,54 m. h. ; 0,43 m. br. W. — Half-fig. ; half-life-size. — *Musée Napoléon III.* — Campana coll., 1862.

***1322. — Ghirlandajo** (Domenico). — Florentine. — *Portrait of an old man and of his grand son.*

In an interior, lighted up by a window through which a landscape appears, an old man, dressed in a red gown with a fur border, such as was worn by the magistrates of Florence; his head in three quarters profile to the right, looks at a child. This one, in profile to the left, with curly hair flowing from his red flat cap, lifts himself up to embrace his grandfather.

0,62 m. h. ; 0,46 m. br. — Half-fig., life-size. — Purchased in 1879, of M. Bardini, of Florence, together with n° 1294, for 49 000 francs. Formerly owned by the Ridolfi family.

1437. — Francia (School of). — *The Virgin and the Child.*

The Virgin holds on a balustrade the Child upright; on the left, an ermite, leaning on his staff. In the background, a landscape.

0,69 m. h. ; 0,55 m. br. W. — Half-fig., under life-size. — *Musée Napoléon III.* — Campana coll., 1862.

***1482. — Cosimo Rosselli** (Attributed to). — Florentine. — *The Virgin, glorified.*

In the Heavens open, surrounded by cherubs, the Virgin sits, in

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

MAINARDI.

1367. — *The Virgin and the Child.*

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

FRA ANGELICO DA FIESOLE.

1293. — *The Martyrdom of St Cosmo and St Damian.*

three quarters profile, to the right, dressed in a red robe and a green-lined blue cloak. She holds the Child upright on her knees, and gives him an apple; on the right, St Bernard, in profile to the left, is writing; on the left, the Magdalen, entirely wrapped up in her loose hair, is on her knees, at prayers; by their sides, angels with violet clothes and gilt wings; in the background, hangings, drawn up.

1,89 m. h.; 1,77 m. br. W. — Under life-size. — *Musée Napoléon.*

***1295. — Botticelli.** — Florentine. — *The Madonna and the Magnificat.*

The Virgin is seated in three quarters profile, to the left, dressed in a blue cloak thrown over a red bodice. She bears the Child in her lap, and is crowned by St Michael, who stands on the right, behind her; on the left, two children guided by their patron angel; one of them, in profile, presents an ink-bottle, into which the Virgin is going to dip a pen, and a missal, on which she writes the hymn *Magnificat;* the other, with a sad look, turns his head in three quarters profile to the left. Through an ancient arcade, the country is seen, afar off.

Round-shaped. Diam. 1,14 m. W. — Life-size. — *Musée Napoléon.* — There is, at Florence, in the Museum of Offices, a repetition of this picture, with a slight alteration, the crown being carried by two angels.

*** 1367. — Mainardi** (Sebastiano). — Florentine. — *The Virgin and the Child.*

In an open gallery, the Virgin, with a red robe and a blue cloak, is sitting on the left, in three quarters profile, to the right; with her right hand, she holds the Child in her lap, and, with her left hand, she fondles little St John, who stands on the right, his arms folded on his breast; behind him, in the middle distance, three angels stand, bearing lilies. Through the arcades of the gallery, a small town is seen, on the left, at the foot of mountains; on the right, a sea-port, with ships lying at anchor.

Round-shaped. Diam. 0,92. W. — Half-fig., under life-size. — *Musée Napoléon III.* — Campana coll., 1862.

***1293. — Fra Giovanni da Fiesole.** — Florentine. — *The Martyrdom of St Cosmo and St Damian.*

In a meadow, at the foot of the ramparts of a town, an executioner prepares to behead a martyr kneeling; in the foreground, three sufferers are lying down, the heads severed from the bodies; on the right, before a group of persons who surround the proconsul, the other martyr keeps on his knees, expecting the deadly blow. Afar off, a hilly landscape.

0,36 m. h.; 0,66 m. br. W. — Fig. 0,18 m. — A fragment of the predella of an altar-screen, coming from the convent of St Marc, in Florence. Given over to the Louvre, in 1882, by the late M. Timbal's wife. " This predella, says Vasari, in which the anecdotical incidents of the martyrdom of St Cosmo and St Damian and a few others are seen, is so well made that it is impossible to imagine anything more carefully executed, not little figures

more delicate and better understood. " The principal panel, *the Virgin surrounded by Saints*, is in the Academy of the Fine Arts, at Florence. The same Academy possesses also two fragments of the predella : *A Miracle of the saints Cosmo and Damian*, and *the Laying out of the Martyrs ;* four other fragments are to be seen in the Pinacothek, at Munich : *the Saint before the Judge, the Saints thrown into the Sea, the Saints nailed to crosses, the man of Sorrows.*

***1303. — Garbo** (RAFFAELLINO DEL). — Florentine. — *The Coronation of the Virgin.*

In the lower part, four saints : on the left, St Salvi, dressed as a bishop, leans on his crosier; St Benedict holds a book, and a monk, St Giovani Gualberto. presents a crucifix to St Bernardo degli Uberti who wears a cardinal's hat; in the upper part, Christ. seated. lays a crown on the head of the Virgin, kneeling on his left; around, cherubs and angels, playing music. The Holy Ghost hovers in the sun-rays.

2,93 m. h. ; 1,62 m. br. W. Arch-shaped. — Under life-size. — *Musée Napoléon.* — Was formerly on the high altar of San Salvi's church, in Florence, having been ordered by abbot da Panichi. " The picture, says Vasari, was richly decorated, and on the predelle, several scene. with small figures, of St Giovanni Gualberto's life, in which Raffaellino behaved very well, being supported, in his distress, by this abbot who had taken pity on him on accourt of his worth ; so, in the predella, he painted him from life, along with the general who ruled them at that time. " Vasari adds that John the Baptiste and St Fidelis were represented in niches on the two sides of the picture. Both figures have disappeared, as well as the predella.

1658. — Florentine School of the 16th century. — *St. Jerome.*

He is kneeling before a crucifix, in three quarters profile, to the left, in a blue robe. With his left hand, he lays his breast bare, which he will strike with a stone he holds in his right hand. At his feet, a cardinal's hat, a lion and a prayer-book; on the right, in the middle distance, in front of a grotto topped with shrubs, St John bows before Jesus; afar off, monks and hinds, on a path which leads to an ermitage; on the left, St Augustine on the sea shore.

0,61 m. h. ; 0,41 m. br. W. — Fig. 0,34 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1663. — Florentine School of the 15th century.** — *Portrait of a man.*

A pale young man, in three quarters profile, to the left ; his dark curly hair flowing out of a black flat cap. Dark clothes.

0,56 m. h.; 0,40 m. br. W. — Breast-piece, life-size. — Acquired in 1882 for 15 000 francs.

***1279. — Gentile da Fabriano.** — Umbrian. — *The Virgin and the Child.*

Sitting in a meadow, the Virgin, wrapped in a brown cloak adorned with gold embroidery, holds upright on her knees the Child, who blesses Pandolfo Malatesta. signore of Rimini, kneeling on the right, in a rich dress; at the Virgin's feet a stag is lying down; in the background, a stronghold. Round the Virgin's head, a golden halo. with this inscription : AVE MATER REGINA MUNDI.

0,59 m. h. ; 0,41 m. br. W. — Fig. 0,65 m. — Bought 16 000 fr. in 1873, at the Lamoignon sale.

***1343. — Fra Filippo Lippi.** — Florentine. — *The Nativity.*

In front of a ruined stable, the Child lies on the ground, between the Virgin on the left, in three quarters profile to the right, kneeling, in a blue cloak, and St Joseph, sitting on the right, girt with a yellow cloak, with a staff and a bottle-gourd near him; in the middle distance, behind a wall on which lizards are running about, the ox and the ass; afar off, a meadow in which a shepherd feeds his cattle. In the sky, the Holy Ghost and two angels at prayers.

1,69 m. h.; 1,60 m. br. W. — Under life-size. — " In this picture, the artist's originality gets free from the gothic conventional rules of composition, and brings into a sacred subject the immediate study of nature itself. The details are painted in a firm manner, and one can guess that the colouring, though blackened by time, is splendid. " (Th. Gautier.) — Made to order, for the nuns of St Margaret, at Prato. According to Vasari, the Virgin is the portrait of Lucrezia Buti, the novice whom Fra Filippo was to carry away soon after. In spite of this tradition, the picture has been attributed by MM. Crowe and Cavalcaselle to Pesellino, and, by other critics, to Baldovinetti. Brought to Paris in 1812.

***1414. — Pesellino** (Francesco Pesello di Stefano, called Il). — Florentine. — *Pictures in two compartments.*

1° Christ upon the cross, in the sky, sends down the marks to St Françis kneeling in three quarters profile, to the right, while a dismayed monk sinks against a rock; — 2° St Cosmo and St Damian nurse a sick man lying on his bed; a woman comes in to the left, bringing water in a large copper pan.

0,29 m. h.; 0,45 m. br. W. — Fig. 0,10 m. — *Musée Napoléon.* — Fragments of the predella of a picture of Fra F. Lippi: *the Virgin and the Saints*, which is in the Academy of the Fine Arts, at Florence. Three other fragments of this predella were formerly to be seen in the same Museum. The whole work had been executed for the chapel of the novices of Santa Croce, in Florence. " Below this picture of Fra Filippo Lippi, says Vasari, one sees a highly wonderful predella of small figures which seem to be from Fra Filippo's hand. "

***1283. — Gentile da Fabriano** (School of). — Umbrian. — *Pictures in three compartments.*

1° *Centre-piece :* The Nativity of the Lord. In the crib, close to the ox and the ass, the Child Jesus lies, whom the Virgin adores, wrapped up in a blue and gold cloak; behind her, St Joseph is asleep; in the left background, shepherds, who look at the new-born one; on the right, the pageant of the Magi; — 2° *Right wing :* St Joseph and the high priest under a semi-circular portico, surrounded by bystanders; in the sky, Christ, the Virgin and St John. — 3° *Left wing : the Circumcision.* Under a hexagonal cupola stands the high priest, to whom the Virgin presents the Child; on the right, two Holy Women.

0,57 m. h.; 0,28 m. br. W. — Fig. 0,30 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1278. — Gentile da Fabriano** (School of). — Umbrian. — *The Presentation in the Temple.*

In the middle of a public place, under a hexagonal edifice, before a gilt altar, the high priest, with the Child in his arms, stands between the Virgin who stretches out her arms, St Joseph who carries doves, and St Anne who unfurls a streamer; on the left, two

richly dressed young women come forward; on the right, an old beggar-woman, leaning upon a staff, and a cripple, holding out a wooden bowl; in the background, the place bordered with buildings.

0,26 m. h.; 0,61 m. br. W. — Fig. 0,17 m. — *Musée Napoléon.* — Fragment of a predella. The other fragments and the principal picture, *the Adoration of the Magi,* dated 1423, are in the Academy of the Fine Arts, at Florence.

***1280. — Gentile da Fabriano** (School of). — Umbrian. — *Pictures in three compartments.*

1° *Centre-piece :* The Circumcision. Before an arch, on the right, the high priest, attended by ten levites, circumcises the Child Jesus, who is presented by the Virgin, followed by St Joseph; — 2° *Left wing :* The Wedding of the Virgin. The high priest unites the hands of the spouses: on the right, maidens crowned with flowers: on the left, young men holding boughs in their hands; in the sky, Christ between the Virgin and St John. — 3° *Right wing :* The Presentation in the Temple. At the top of a flight of stairs, which the Virgin ascends, stands the high priest, in a dalmatic; on the left, among bystanders, St Anne and St Zacariah.

0,57 m. h.; 0,28 m. br. W. — Fig. 0,30 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1571. — Perugino** (School of). — Umbrian. — *The Judgment of Solomon.*

Before the king, sitting on a throne, the two mothers are standing. The one who is on the left side seems to speak to the king: the one on the right checks the arm of a soldier about to strike the child, that he holds suspended by the feet. Near Solomon, a page leaning on a sceptre: on both sides, bystanders. Landscape in the background

0,97 m. h.; 1,40 m. br. W. — Fig. 0,69 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1319. — Gozzoli** (Benozzo). — Florentine. — *The Triumph of St Thomas Aquinas.*

In the upper part, Christ in the Heavens open; beneath him, St Paul armed with the sword, Moses carrying the Tables of the Law, and the four Evangelists with their emblems; in the central part, St Thomas, in a halo, bearing open books on his knees, is enthroned between Aristotle and Plato: at his feet, felled to the ground, Guillaume de Saint-Amour, the enemy of the orders of mendicant friars. At the bottom of the picture, on the left, Pope Alexander IV, attended by his cardinals, presides over the assembly of Agnani; on the right, bystanders, among whom Albert the Great and the envoys of St Louis.

2,27 m. h.; 1,02 m. br. W. — Half-life-size. — Painted about 1480, during the stay of the master in Pisa. Was formerly in the cathedral of this town. — *Musée Napoléon.* — " In the cathedral, behind the episcopal seat, on a small panel, he painted in distemper a St Thomas Aquinas, with an infinite number of scholars discussing his works, and, among others, the portrait of Pope Sixtus IV is to be found there, along with a number of cardinals, chiefs and generals of different orders; and it is the best finished picture that was ever made by Benozzo. " (Vasari.)

***1151. — Bartolo di maestro Bredi.** — Siennese. — *The Presentation in the Temple.*

Under a hexagonal cupola, on the right, Simeon carries the Child, who stretches out his arms to the Virgin, standing on the left, accompanied by St Joseph; in the background, the high priest is writing on a register that a levite presents to him. On the right, the prophetess of Cumœ, holding a streamer with the verse of St Luke : *Et hæc ipsa hora superveniens, confitebatur Domino et loquebatur de illo...*

1,80 m. h.; 1,25 m. br. W. — Under life-size. — *Musée Napoléon III.* — Campana coll., 1862.

***1302. — Gaddi** (Taddeo). — Florentine. — *The Front of a Predelle, in three parts.*

1° *The Death of John the Baptist.* — A soldier brings to Herod, sitting at a table, the head of St John, the body of whom lies on the left; on the right, Salome presents the head to her mother; on the left, a group of horsemen; — 2° *Mount Golgotha.* Before Christ, the Holy Women support the Virgin; on the right, the tormentor who breaks the legs of the bad robber, and the soldiers, who share the clothes of the sufferers : the crosses stand out upon a golden ground. In the sky, devils bring Judas before Christ, who forgives his treason; 1° *The Martyrdom of a Saint,* whose head the executioner, attended by soldiers, has just cut off in the presence of three bystanders.

0,34 m. h.; 0,67 m. br. W. — Fig. 0;20 m. — *Musée Napoléon.*

***1320. — Gozzoli** (Attributed to Benozzo). — Florentine. — *Decoration of an altar, with a predella and uprights.*

1° *Centre panel.* On a throne, surrounded by angels at prayers, the Virgin sits, wrapped up in a blue cloak and a pink robe, in three quarters profile to the right; she holds a lily, and the Child upright upon her knees, who look, on the left, at St Jerome pressing a stone against his breast, St Cosmo et St Damian; on the right, John the Baptist in ecstasy, St Francis clasping his hands, and St Laurence leaning upon a gridiron; on both sides, angels at prayers. In the background, orange-trees and cypresses.

1,64 m h.; 2,03 m. br. W.

2° *Predella.* — In the centre, a Pieta; on the left, a martyr, who is on the point of being beheaded, sees, in a dream, St Jerome lying on his bed, by the side of whom two disciples are watching; — the burial of a monk; on the right, St Francis of Assisi, upheld by angels, appears to a bishop who works before a desk; — the suffering of St Cosmo and St Damian, witnessed by a terror-stricken crowd. At both ends, the armorial bearings of the Medicis.

0,25 m. h.; 2.59 m. br.

3° *Uprights.* — On the right one, St Peter, St Paul and a monk; on the left one, three bishops.

1,75 m. h.; 0,13 m. br. W.

Musée Napoléon III. — Campana coll., 1862. — This picture, formerly placed in San Girolamo's church, at Fiesole, has been attributed to Fra Beato Angelico. We think it can only be looked upon as a work of a pupil.

1348. — Lorenzo Monaco. — Florentine. — *A picture in three compartments.*

Under ogive arcades. in the middle, St Laurence sits, holding in one hand a pyx, and, in the other, a book and a feather; on the left, St Agnes, upright, in a red robe and a blue cloak, having a feather in her hand; on the right, St Margaret, standing also, in a white robe and a red cloak, with a book and a cross in her hands.

1,46 m. h.; 1,45 m. br. W. — Under life-size. — *Musée Napoléon III.* — Campana coll. 1682.

***1274. — Uccello** (Attributed to Paolo Dono, called). — Florentine. — *St John the Baptist, when a boy.*

In profile, to the left, his curly hair flowing over his back, his mouth half-open, his eyes in ecstasy; on his left shoulder, he bears a cross; a violet cloak is draped over his right shoulder; a grey tunic covers his breast.

0,40 m. h.; 0,30 m. br. W. — Half-fig., life-size. — Presented by M. His de la Salle in 1878.

***1317. — Giotto** (School of). — Florentine. — *The Birth of John the Baptist.*

In the foreground, the Virgin holds in her arms St John, to whom St Anne, on the left, holds out a flower; in the middle distance, St Elizabeth, lying on a bed, is about to wash her hands. Behind the bed are two maids; in the background, red hangings.

0,27 m. h.; 0,36 m. br. W. — Fig. 0,17 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1313. — Giotto** (School of). — Florentine. — *The Funeral of St Bernard.*

In the middle, the saint lies on a gilt litter, surrounded by monks in the garb of his Order, who say the burial-service. Two monks, on their knees, kiss his hands, and a monk, in a black gown, seems to call a blessing on him; in the background, the buildings of the convent stand out upon a golden sky.

0,31 m. h.; 0,40 m. br. W. — *Musée Napoléon III* — Campana coll., 1862.

***1622. — Italian School of the 14th century.** — *The Crucifixion.*

In the middle, Christ on the cross, and St Francis at prayers; on the left, the Holy Women and the disciples in tears; on the right, people with jolly faces, and soldiers playing at dice. Gold ground.

0,24 m. h.; 0,36 m. br. W. — Fig. 0,19 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1260. — Cimabue** (Giovanni). — Florentine. — *The Virgin with Angels.*

On a throne the Virgin sits, in three quarters profile to the right, wrapped up in a blue cloak. She holds, sitting in her lap, the Child

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

GIOTTO.

1312. — *St Francis of Assisi receiving the Marks on his body.*

who makes a blessing gesture. Three angels, with many-coloured wings and clothes, are symetrically placed above one another, on each side of the throne. Gold ground. Twenty-six medallions, representing saints in half-figure, are painted on the border of the frame.

4,24 m. h., 2,76 m. br. W. — Over life-size. — *Musée Napoléon.* — Comes from San Francesco's church, in Pisa. Mentioned and described by Vasari. The celebrated Virgin, by the same artist, in the church of Santa Maria Novella, at Florence, has been conceived in the same spirit.

***1666. — School of Sienna in the 14th century.** — *The Virgin and the Child.*

Under a hexagonal canopy, the Virgin sits on a throne, holding in her arms the Child, who clings to her bodice. In the foreground, four saints are kneeling; in the background, figures with ecstatical looks. In the Heavens open, Christ surrounded by angels.

0,56 m. h.; 0,21 m. br. W. — Fig. 0,24 m. — Coll. of Charles X.

***1314. — Giotto** (School of). — Florentine. — *The Virgin and the Child.*

The Virgin, sitting, holds upright in her lap the Child, who tries to kiss her; in the right foreground, two saints: on the left, two other saints. In the middle distance, on the left, her hands clasped, the Magdalen; on the right, a monk.

0,52 m. h.; 0,49 m. br. W. — Fig. 0,33 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1621. — Italian School of the 14th century.** — *The Virgin surrounded by saints.*

On a throne, behind which are red and gold hangings, the Virgin suckles the Child. On each side, two angels, with their wings spread out, are playing music; in the foreground, two saints : a man and a woman; and, lying on a bed of flowers, Eve, half-naked, by whose side a serpent, with a man's head.

0,59 m. h.; 0,46 m. br. W. — Fig. 0,31 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1312. — Giotto di Bondone.** — Florentine. — *St Francis of Assisi receiving the marks on his body.*

At the foot of a mountain, St Francis, kneeling, in three quarters profile to the right, clad in a russet gown, sees, in a dream, Christ who flies down to him. Light rays dart from the hands, feet and breast of the Saviour, and stamp on the saint's body the divine marks.

The lower part is divided into three compartments : The Vision of Pope Innocent III, whom St Peter bids support the Order founded by St Francis. — Innocent III receives St Francis and approves the Rule of his Order. — St Francis converses with birds. On the border of the frame : OPUS DOCTI FLORENTINI.

3,14 m. h. : 1,62 m. br. W. — Under life-size. — *Musée Napoléon.* — Formerly in San Francesco's church, Pisa. — " He painted on a panel, to send it to Pisa, a figure of St Francis in the horrible rocks of the Vernia, with extreme care ; for, without mentioning certain andscapes full of trees and stones, — which was a new thing in that time, — one sees, in

the attitude of St Francis, who, kneeling, eagerly receives the marks, a most earnest wish to receive them, and an infinite love of Jesus Christ who, from above, surrounded by seraphs, sends them down to him ; and the primings are so lively that nothing better could be imagined. Below this panel are three anecdotes, very fine. This picture is seen now-a-days in San Francesco, of Pisa, on a pilaster, near the high altar, held in high veneration, in memory of so great a man. " (VASARI.)

***1665. — School of Sienna in the 14th century.** — *The Calvary.*

In the middle, Christ upon the cross; on the left, the Holy Women surrounding the Virgin in tears, and three horsemen. At the foot of the cross, St John, his face contracted by sorrow, looking at the Virgin; on the right, bystanders and horsemen, in brilliant attire.

0,40 m. h.; 0,71 m. br. W. — Fig. 0,25 m. — Bought under Charles X. — Figured in the Revoil coll.

***1541. — Stefano Veneziano** (Attributed to). — Venetian. — *The Virgin and the Child.*

The Virgin, wearing a gorgeous dress embroidered with gold, in three quarters profile to the right, sits on a throne; she presents with her right hand an apple to the Child, in her lap. On the pedestal of the throne : MCCCLIII M. OT.

0,93 m. h.; 0,52 m. br. W. Arch-shaped. — Fig. 0,85 m. — *Musée Napoléon III.* — Campana coll., 1862.

1624. — Italian School, last part of the 14th century. — *St Jerome.*

He stands in profile to the left, wrapped in a black robe, holding an open book; at his feet, a cardinal's hat. Ground of gold.

0,35 m. h.; 0,15 m. br. W. — Fig. 0,30 m.

***1316. — Giotto** (SCHOOL OF). — Florentine. — *The Virgin and the Child.*

The Virgin, sitting in face, holds in her lap the Child Jesus, who bears in his right hand a goldfinch, and grasps with his left hand his mother's blue cloak; on each side, in the foreground, an angel, kneeling, is playing music, and eight other angels are placed one above another, in a praying attitude.

0,85 m. h.; 0,61 m. br. W. — Half-fig. — *Musée Napoléon III.* — Campana coll., 1862.

***1301. — Gaddi** (AGNOLO). — Florentine. — *The Annunciation.*

On the right, under a portico adorned with gorgeous hangings, the Virgin, in profile, to the left, sits, her hands clasped, wrapped in a blue cloak, a halo encircling her head. Before her, the angel Gabriel, holding a lily, raises his right hand. Behind him, an angel is kneeling, in a meditative attitude; in the sky, Gold Almigthy. Ground of gold.

0,43 m. h.; 0,69 m br. W. — Fig. 0,35 m. — *Musée Napoléon III.* — Campana coll., 1862.

1152. — Bartolo (TADDEO DI). — Siennese. — *St Peter.*

In full face, dressed in a blue robe and a yellow cloak; over the soulders, a white scarf with black crosses, the ends of which

are crossed on his breast. He holds a book in his left hand; in his right one, some keys. Ground of gold.

0,91 m. h.; 0,45 m. br. W. — Ogive-shaped. — Half-fig., half-life-size. — *Musée Napoléon III.* — Campana coll., 1862.

***1345. — Fra Filippo Lippi School.** — Florentine. — *The Virgin and the Child.*

The Virgin, in three quarters profile, to the left, is sitting with a blue cloak, which shows a part of her red robe; on her hair, a violet veil. She has in her lap the Child Jesus, to whom she offers a pomegranate. Five angels, carrying flowers, are behind the Virgin.

0,62 m. h.; 0,42 m. br. W. Arch-shaped. — Half-fig., under life-size. — *Musée Napoléon III.* — Campana coll., 1862.

***1635. — Italian School of the 15th century.** — *Solon.*

He sits in three quarters profile, to the left, dressed in a blue tunic, a blue flat cap and a green cloak with a red collar; he reads in a volume, turning the leaves over. Upon a balustrade : *Soloni.*

0,95 m. h.; 0,58 m. br. W. — Half-fig , life-size. — *Musée Napoléon III.* — Campana coll., 1862. — This is a part of a set of twenty eight paintings, representing great men, which decorated the library of duke Federigo de Montefeltro, in Urbino. These portraits have been attributed to Melozzo da Forli. According to a passage of Vespasiano de Bisticci, the painter is a Fleming, Justus of Ghent, or one of his pupils. The Louvre possesses fourteen pictures of the set; the fourteen others, are in the Barberini palace, at Rome. Several drawings of Raphael, after these pictures, are kept in the Academy of the Fine arts, Venice.

***1132. — Sano di Pietro** (Ansano, called). — Siennese. — *The Legend of St Jerome.*

Two parts : on the left St Jerome, in the sky, dressed as a cardinal, surrounded by cherubs, appears to two persons sitting on a bench. On the right, St Augustine rises, called by St Jerome and St John, who appear to him, in the Heavens open, above his writing-desk.

0,23 m. h.; 0,36 m. br. W. — Fig. 0,16 m. — *Musée Napoléon.* — This picture, along with the two following ones, nos 1130 and 1131, and nos 1128 and 1129, page 89, were parts of a predella, that belonged to the Rinuccini family, of Florence.

***1130. — Sano di Pietro.** — Siennese. — *The Legend of St Jerome.*

On the left, under a portico, the saint, attended by two ermits, is kneeling before a lion, that he relieves from a thorn; in the centre, a lion leads to the saint's dwelling a caravan laden with victuals, the guides of which are running away, driven by fear, to the right.

0,32 m. h.; 0,78 m. br. W. — Fig. 0,16 m. — See the note above.

***1131. — Sano di Pietro.** — Siennese. — *The Death of St Jerome.*

Two parts : on the left, the saint is lying dead, surrounded by weeping friars, some kneeling, the others standing; on the right, the saint, dressed as a cardinal, appears to St Augustine, who is sitting at work.

0,23 m. h.; 0,37 m. br. W. — Fig. 0,16 m. — See the note, no 1132.

***1161. — Florentine School of the 15th century.** — *The Virgin and four Saints.*

On a throne with an elaborately wrought back, the Virgin, dressed in a green cloak and a red robe, sits in full face, holding the Child in her lap. On the left, St John the Baptist and St Augustine, dressed as a bishop; on the right, St Antony and St Francis. Afar off, a bluish landscape, with ruins and mountains on the horizon.

1,70 m. h.; 1,70 m. br. W. — Under life-size. — *Musée Napoléon III.* — Campana coll., 1862. This fine picture has been attributed in turns to Andrea del Castagno, Fra Filippo Lippi, and Andrea Verrocchio.

1273. — Uccello (Paolo Dono, called). — Florentine. — *A Battle.*

In the centre, a captain, on a black horse, dashes to the left. Some of the horsemen who accompany him, on the left, are going to charge, lances lowered; the others, on the right, are at a stand, lances up. In the middle distance, foot-soldiers.

1,80 m. h.; 3,16 m. br. W. — Half-life-size. — *Musée Napoléon III.* — Campana coll., 1862. — "This picture affords the means of searching into the usual way of composition of this master; one can remark what a clever calculation there is in the apparent disorder of the lines, and the science, quite new at that time, which is shown in the correctness of the perspective and the justness of the foreshortenings." (H. Delaborde.) — This is one of the four military subjects mentioned by Vasari as having been painted for the Bartolinis, at Gualfonda. Two others are kept, the one in the Museum of Offices, at Florence, the other in the National Gallery, London. In Vasari's time, these pictures had already been repaired by Bugiardini, "which," he adds, "did them harm rather than good."

1417. — Pinturicchio (Bernardino di Betto di Biago, called Il). — Umbrian. — *The Virgin and the Child.*

The Virgin, in three quarters profile, to the left, is sitting and holds in her arms the Child, who writes on a volume that she presents to him; on the right, St Gregory, in rich sacerdotal vestments; on the left, a saint, with hands clasped. Ground of gold, with a many-coloured streamer.

0,58 m. h.; 0,40 m. br. W. — Half-life-size. — *Musée Napoléon III.* — Campana coll., 1862.

1628. — Italian School (the end of the 15th century). — *Vittorino de Feltre.*

In profile, to the left, dressed in black, and holding a closed book. At the bottom, on a marble balustrade: VICTORINO FELTREN.

0,95 m. h.; 0,63 m. br. W. — Half-fig.; life-size. — *Musée Napoléon.* — Campana coll., 1862.

***1264. — Credi** (Lorenzo di). — Florentine. — *Christ and the Magdalen.*

In a garden, the Magdalen, in profile, to the left, her hair loosely flowing over a blue robe and a red cloak, kneels before Christ. He leans upon a spade, and with a merciful gesture, blesses the sinner. In the background, rocks rising out of a lake.

0,58 m. h.; 0,43 m. br. W. — Fig. 0,41. — *Musée Napoléon III.* — Repetition, executed by the painter himself, of a picture now at Florence, in the Gallery of Offices.

1415. — Pesellino. — Florentine. — *A Picture in three compartments.*

Upper part. — Christ, dead, coming out of a marble tomb; upon the ground of gold, the instruments of the Passion are represented.
0,28 m. h.; 0,27 m. br. W. — Fig. 0,20 m.

Lower part. — On the right; in a room, a cardinal appears to a bishop, who lifts himself up on his bed; in the foreground, a pope stands, attended by two priests. On the left, in a landscape, a cardinal upholds two hanged men; a clerk, on the right, beholds the miracle.
0,31 m. h.; 0,29 m. br. W. — Fig. 0,20 m. — *Musée Napoléon III.* — Campana coll., 1862.

1523. — Schiavone (Attributed to Gregorio). — Venetian. — *The Virgin and the Child.*

Under a portico in variegated marble, in a niche, the Virgin sits on a throne, dressed in a red robe and a blue cloak, bearing in her lap the Child Jesus; two angels play music by her sides.
0,62 m. h.; 0,40 m. br. W. — Fig. 0,32 m. — *Musée Napoléon III.* — Campana coll., 1862

***1281. — Gentile da Fabriano** (School of). — Umbrian. — *A Picture in three compartments.*

Centre-piece : The Flight into Egypt. In a green country, the Virgin, holding the Child, is mounted on an ass that St Joseph drives to the right.

Left side : The Visitation. Before a house St Elisabeth comes to the Virgin; four maidens accompany them.

Right side : The Presentation of the Virgin. — St Anne and St Jehoiakim help the Virgin to ascend the steps of a flight of stairs, on the top of which the high priest is standing.
0,57 m. h.; 0,28 m. br. W. — Fig. 0,30 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1282. — Gentile da Fabriano** (School of). — Umbrian. — *A Picture in three compartments.*

Centre-piece : The angel appears to St Jehoiakim. The latter leans upon a staff and tends cattle.

Left part : Jesus on a throne, between four doctors. In an open gallery, the Virgin and St Joseph bend over a balustrade, and behold the Child.

Right part : The Nativity of the Virgin. A servant carries her in her arms; in the background, St Anne is lying; on the left, St Jehoiakim holds a basket.
0,57 m. h.; 0,28 m. br. W. — Fig. 0,50 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1572. — Perugino** (School of Pietro Vanucci, called). — Umbrian. — *The Judgment of Daniel.*

In a public place, Daniel sits on the right, on a high throne,

and looks at Susannah, who seems to entreat him; on the left, soldiers bring the two old men forward. Background : a landscape.

0,96 m. h.; 1,25 m. br. W. — Fig. 0,64 m. — *Musée Napoléon III.* — Attributed by Crowe and Cavalcaselle to Pinturicchio or to Tiberio of Assisi.

1397. — Neri di Bicci. — Florentine. — *The Virgin and the Child.*

The Virgin, with a red robe and a blue cloak, is sitting in three quarters profile, on the left. In her lap, the Child; the two heads are encircled in gold halos. A starry sky forms the ground.

0,85 m. h.; 0,56 m. br. W. — Under life-size. — *Musée Napoléon III.*

* **1436. — Francia** (Francesco Raibolini, called Il). — Bolonese. — *Christ upon the cross.*

In the middle, Christ is fastened on the cross, around which a bandrol is rolled up with this inscription : MAJORA SUSTINUIT IPSE; at the foot of the cross, Job is lying; on the right, St John beholds Christ with emotion; on the left, the Virgin is sunk in grief. Mountains in the background. Signed: FRANCIA AURIFABER.

2,50 m. h ; 1,71 m. br. W. — Life-size. — Painted for St Job's church, in Bologna. Collections of Bianchetti and Solly. Bought of M. Page, in 1864, for 8000 francs. Mentioned by Vasari.

1120. — Alunno (Niccolo). — Umbrian. — *Fragment of a predella, containing six subjects taken from the history of the Passion.*

Two angels support a frame, within which the names of the painter and Brisida, the donor of the picture, are written. — Christ in the Garden of Olives. — The Scourging. — The bearing of the Cross. — The Calvary. — Nicodemus and Joseph of Arimathea.

0,15 m. h.; 0,36 m. br. W. — Painted in 1492. Was formerly in San Niccolo's church, at Foligno. — *Musée Napoléon III.*

1384. — Massone. — Lombard. — *Altar-screen in three compartments.*

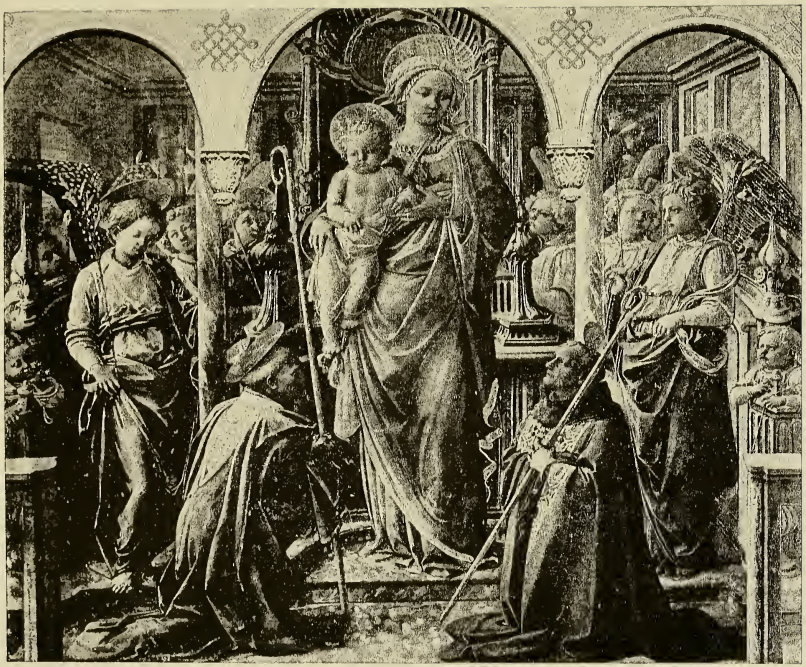
Centre-piece : — The Nativity. — Before a crumbling portico, the Virgin, with a red robe and a blue cloak, and St Joseph dressed in grey, are kneeling, in profile, on both sides of the Child, lying on a white drapery. In the sky, angels spread out a streamer, and the Almighty is seen in the Heavens open; on the horizon, a town on the bank of a river; in the foreground, against a stone, a scroll bearing in black letters : JOHNES MAZONUS DE ALEX. PINXIT.

1,71 m. h.; 0,57 m. br. W. — Half-life-size.

Right wing. — In a gallery, cardinal Julian della Rovere is kneeling, in profile, to the left; by his side, St Antony of Padua stands, holding a book and a lily. Background : a landscape.

1,11 m. h.; 0,57 m. br. W. — Half-life-size.

Left wing. — In a gallery, pope Sixtus IV, wearing a rich dal-



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

FRA FILIPPO LIPPI.

1344. — *The Virgin and the Child.*

matic, is kneeling, in profile, to the left. St Francis of Assisi, standing, with a crucifix in his hands, introduces him to the Holy Family.

1,61 m. h.; 0,57 m. br. W. — Half-life-size. — Engr. by Landon. — Coll. of Louis XVIII. — Comes from the sepulchral chapel erected to pope Sixtus IV in Savona.

***1176. — Moretto de Brescia** (Alessandro Buonvicino, called). — Venetian. — *St Bonadventure and St Antony of Padua.*

In the foreground, standing on a knoll, St Bonadventure, almost in face, dressed as a cardinal, leans upon a crosier; on his right, in the middle distance, St Antony of Padua, wearing a monk's gown, with a lily and a book in his hands; afar off, a plain, with a clump of trees.

1,13 m. h.; 0,60 m. br. W. Arch-shaped. — Under life-size. — *Musée Napoléon.* — Comes from San Bernardino's church, in Brescia, and was among the pictures exchanged, in 1812, between the Louvre and the Brera Museum of Milan.

***1344. — Lippi** (Fra Filippo). — Florentine. — *The Virgin and the Child, between two Abbots.*

In the middle, the Virgin, in full face, with a red robe and a blue cloak, stands before a throne, and presents the Child to two abbots, on their knees, clad in rich vestments, and holding an abbot's crosier; round the throne, six angels, carrying lilies; on the left, leaning on a balustrade, a monk, who may be the painter himself.

2,17 m. h.; 2,44 m. br. W. — Under life-size. — *Musée Napoléon.* — Engr. by Haussoulier (Chalc. of the Louvre). — Ordered to the painter, in 1438, by il signore Barbadori, to be placed in San-Spirito's church, at Florence. The predella, representing the Annunciation, is in the Academy of the Fine Arts of this town. " It is one of the finest creations of Fra Filippo and proves to what height his talent had risen to the comparatively early age of thirty six. " (Crowe and Cavalcaselle.)

***1182. — Borgognone** (Ambrogio Stefano of Fossano, called Il). — Lombard. — *St Peter of Verona and a woman, kneeling.*

Under a portico, a woman, in profile, to the left, is kneeling, her hands clasped; the saint, dressed in a white robe and a black cloak, is standing in the middle distance, in three quarters profile, also to the left; his left hand leans on the donor's shoulder; his right hand holds out a bough; a hatchet is planted in his skull. In the right background, in a forest, the saint suffers martyrdom.

1,48 m. h.; 0,65 m. br. W. — Under life-size. — Collections of Litta and prince Napoleon — Purchased by the State, in 1872, from M. Cordeil, for 5000 francs. This pictures fellow is in the Museum of Edinburgh.

***1381. — Marchesi** (Girolano). — Ferrarese. — *The bearing of the Cross.*

Christ turns to the left, in three quarters profile, wearing on his brow the crown of thorns. His fair hair flows down over a blue tunic; with both hands he holds the cross on his right shoulder. On

the post of the cross one reads: HIERONIMUS MARCHESIUS DE COTIGNOLA FACIEBAT 1520.

0,53 m. h.; 0,50 m. br. W. — Half-fig.; life-size. — *Musée Napoléon.* — Campana coll., 1862. — According to MM. Crowe and Cavalcaselle, 1520 is a wrong date, and this picture, the execution of which is so highly remarkable, must have taken place long before.

***1564. — Perugino.** — Umbrian. — *The Holy Family.*

In the middle of a terrace, the Virgin sits on a throne, facing the front; she is dressed in a red robe under a blue cloak lined with green, and holds the Child on her knees. On the left, St Rose, in three quarters profile, to the left, the eyes cast down, carries in her hands a branch of rose-tree and a vase; on the right, St Catharine of Alexandria, in face, the head bent on the right shoulder, draped in a red cloak over a green robe, holds a book and a palm. Behind the Virgin, standing on a stone balustrade, two angels, with their wings spread out and their hands clasped, are at prayers. Landscape in the background.

Round-shaped. 1,50 m. in diameter, W. — Under life-size. — Belonged to M. de Lapeyrière, then to the king of Holland, at the sale of whom, in 1850, it was bought 53 302 francs.

***1175. — Moretto de Brescia** (Alessandro Buonvicino, called). — Venetian. — *St Bernardine of Sienna and St Louis, bishop of Toulouse.*

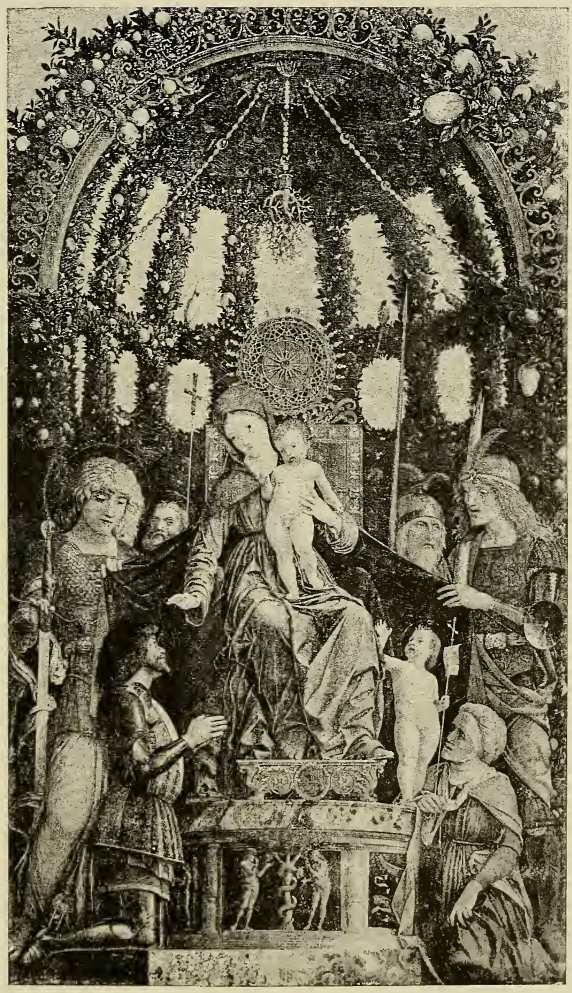
On a knoll, leaning upon his crosier, St Louis is standing, in three quarters profile, to the left, clad in gorgeous sacerdotal vestments; by his left side, St Bernadine, in a monk's gown, carries a heart crowned with flames.

1,13 m. h.; 0,60 m. br. W. Arch-shaped. — Under life-size. — Engr. by Garavalia. — *Musée Napoléon.* — Acquired by an exchange with the Museum of Milan in 1812.

***1374. — Mantegna** (Andrea). — Paduan. — *The Virgin of Victory.*

Under a canopy of foliage intermingled with flowers and fruit, in a semi-circular arch from which hangs a coral ring, a throne is raised, the basement of which is decorated with a picture of Adam and Eve, grey upon grey: the Virgin sits on this throne, dressed in a pink robe, holding the Child in her lap. She turns to the left and stretches her hand out to Francis of Gonzaga, kneeling, in profile, bare-headed, in his war attire: behind him, Michael, with a cuirass, leaning his right hand on a long sword, and St Andrew, whose head only is seen; in the right foreground, St Elizabeth kneeling, with a green robe, and a yellow veil on her hair, and, by her side, little St John, leaning on a cross; in the middle distance, St George, in a gorgeous armour, partly covered with a blue cloak, in three quarters profile, looks at the donor of the picture. Behind him, St Longinus, wearing a helmet, and St George, the patron saint of Padua.

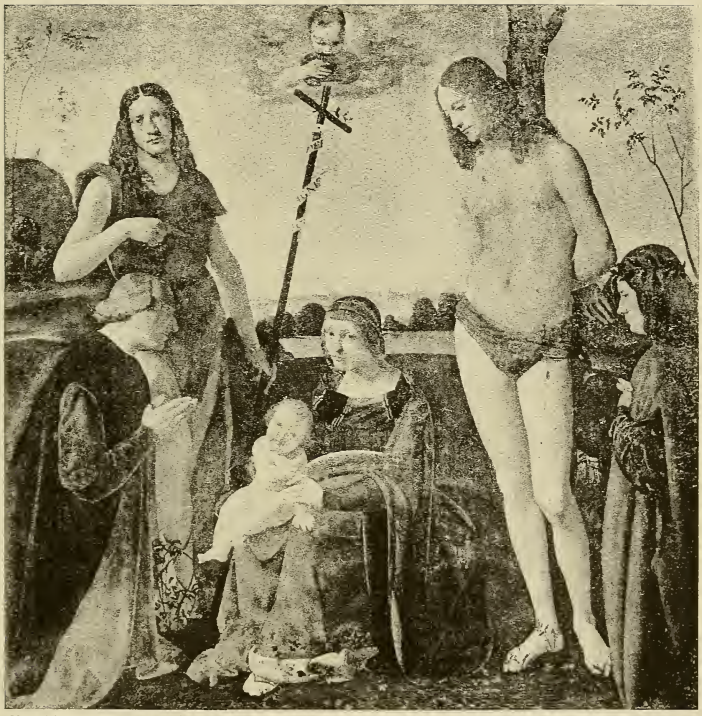
2,80 m. h.; 1,60 m. br. W. — Under life-size. — Engr. by Roselli and Rosini. — This picture, executed in 1495, was placed, at Mantua, in the small church of Victory, July, 6, 1496, the anniversary day of the battle of Fornovo, that marquis Gonzaga believed he had won



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

MANTEGNA.

1374. — *The Virgin of Victory.*



Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

Boltraffio.

1169. — *The Virgin of the Casio family.*

over Charles VIII. — *Musée Napoléon.* — The countenance of Elizabeth, the figures standing near the throne, show us the style of Mantegna in its " absolute severity; we have there the lofty ideal of this master, who enlarged nature and made her sterner than she really is. " (MANTZ.)

***1128. — Sano di Pietro** (ANSANO, called). — Siennese. — *St Jerome's Dream.*

In a paved court yard, on the left, Christ sits on a throne, surrounded by angels; he stretches out his hand to St Jerome, whom two angels are flogging.

0,23 m. h.; 0,35 m. br. W. — Fig. 0,16 m. — Part of a predella that belonged to the Rinuccini family, of Florence. — *Musée Napoléon III.* — Campana coll., 1862. — See the note, nº 1132, page 83.

***1300. — Botticelli** (SCHOOL OF). — Florentine. — *Fragment of a predella.*

In the centre, Christ, with a spade on his shoulder, is between the Magdalen, who lies at his feet, and a saint, kneeling near a crown and a lyre; on the right, St John the Baptist witnesses the meeting of St Dominic and St Francis of Assisi; on the left, St Peter martyr is near St Anne and St Elizabeth, who embrace each other.

0,23 m. h.; 0,90 m. br. W. — Fig. 0,18 m. — *Musée Napoléon III.* — Campana coll., 1862.

1129. — Sano di Pietro. — Siennese. — *St Jerome, kneeling in the wilderness.*

He strikes his breast with a stone; around him, snakes and scorpions are creeping; afar off, sheep in a wood.

0,37 m. h.; 0,37 m. br. W. — Fig. 0,16 m. — Part of a predella which belonged to the Rinuccini family, of Florence. — *Musée Napoléon III.* — Campana coll., 1862. — See the note, nº 1132, page 83.

***1169. — Boltraffio** (GIOVANNI ANTONIO). — Milanese. — *The the Virgin of the Casio family.*

In the middle of a landscape, the Virgin, a central figure, is seated, with a blue robe, trimmed with fur, and a red bodice with dangling sleeves; her head, in three quarters profile, to the left, wears a yellow-striped black gauze veil, that falls down to her breast. She holds on her knees the Child, who blesses two donors. The old man on the left is Girolamo Casio, introduced by St John the Baptist, who stands in the middle distance; on the right, his son, Giacomo Casio, kneeling, with his cap in his hands, and crowned with laurels, as a poet; by his side, tied up to a tree, St Sebastian. In the upper part, an angel plays on the mandolin. A bluish landscape in the background.

1,86 m. h.; 1,84 m. br. W. — Life-size. — This picture, painted in 1500 for the church of Mercy, near Bologna, is, according to Vasari, the best work of the painter, the one in which a colour worthy of Venice is united to the finish of the Milanese school. It was the most important of the pictures acquired, in 1812, by an exchange with the Museum of Milan, at the same time as the nos 1211, 1382, 1175, 1176. The Brera Museum got in exchange a *Portrait of a Woman*, by Rembrandt; the *Institution of the Eucharist*, by Rubens; the *Sacrifice of Isaac*, by Jordaens; a *Portrait of a woman* and the *Virgin and St Antony of Padua*, by Van Dyck.

***1157. — Bellini** (School of Gentile). — Venetian. — *The Reception of a Venetian Ambassador in Cairo.*

In a court of the citadel, before a door, sits, on the right, Sultan Canson Ghoury, attended by two dignitaries and several emirs; before the sultan, the Venetian ambassador, Domenico Trevisano and his train; in the foreground, camels and horsemen, a stag and a hind; in the background, mosques with minarets, and gardens.

1,18 m. h.; 2,03 m. br. W. — Fig. 0,38 m. — Engr. by Gillet and Jouannin. — Coll. of Louis XIV. — The sultan's audience took place in 1512, that is, five years after the death of Bellini, to whom the authorship of the picture had first been attributed.

***1376. — Mantegna** (Andrea). — Paduan. — *Wisdom victorious over the Vices.*

On the border of a fountain, Minerva, armed with a lance and a shield, rushes forward, preceded by two nymphs carrying a torch; as they approach, Venus, mounted on a Centaur, and the herd of the Vices flee away; in the background, an arbour of orange-trees so cut as to form arcades; in the Heavens open, the Virtues, who will replace on earth the monsters that Minerva has just driven away; on the left, around a tree with a human face, a bandrol, with an inscription in three languages.

1,60 m. h.; 1,92 m. br. W. — Fig. 0,60 m. — *Musée Napoléon.* — One of the pictures which adorned the cabinet of the marchioness of Gonzaga, Isabella of Este, in Mantua, and were afterwards, down to the Revolution, kept in the collections of the castle of Richelieu.

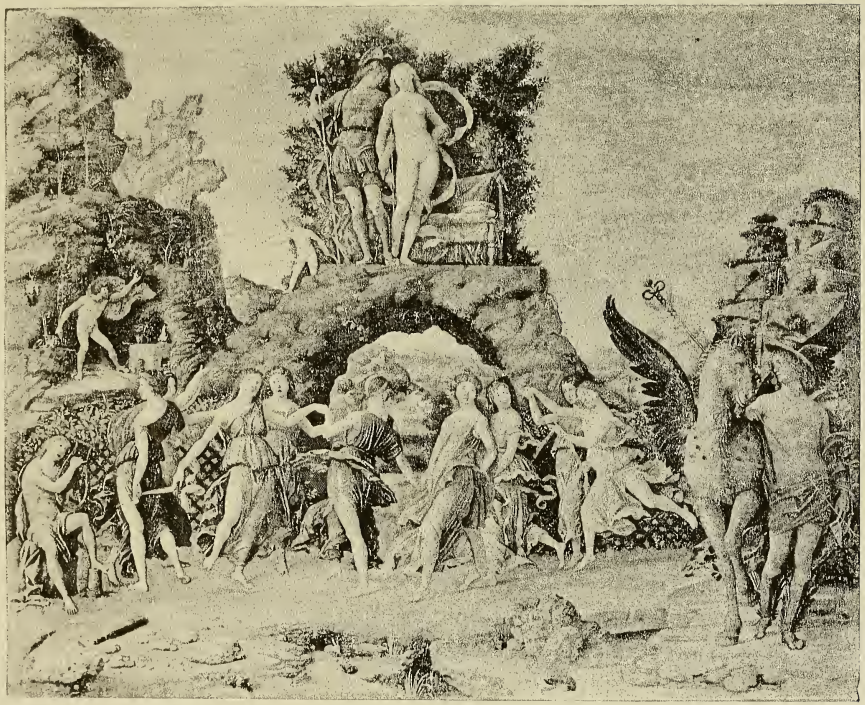
***1263. — Credi** (Lorenzo di). — Florentine. — *The Virgin and the Child, between two saints.*

The Virgin is seated on a throne, her head, covered with a transparent veil, bent over the right shoulder. She bears on her knees the Child who, turning to the left, blesses St Julian the Hospitaller, standing, his hands clasped, in a praying attitude; on the right, St Nicholas, bishop of Myra, with his episcopal vestments, is sunk in the perusal of a holy book; in the background, an entrance hall, with elaborately wrought pilasters, forming arcades.

1,64 m. h.; 1,65 m. br. W. — Life-size. — *Musée Napoléon.* — Was formerly in the church of Castello, in Florence (now Santa Maddalena de Pazzi). "The best work that Lorenzo ever made, the one in which he was the most careful and studious to check himself, was that which is at Castello, in a chapel in which are, on a panel, Our-Lady, St Julian and St Nicholas. Let him, who wants to know how necessary it is to a painter in oil-colours to be clean in his work in order to make it durable, look at this picture, wrought with so much care that one could not do better." (Vasari.)

***1375. — Mantegna** (Anrrea). — Paduan. — *Parnassus.*

On the top of a rock forming an arcade, before a bed shaded by a grove of orange-trees, Venus, standing entirely naked, listens to the parting farewell of Mars, dressed as a warrior; on the left, Cupid aims an air-cane at Vulcanus, who comes out of his smithy with a threatening look. In the centre, before the rock, the Muses, entwined in each other, danse at the sound of the lyre of Apollo, who is sitting on the left. On the right, Mercury, holding the cadu-



Cliché Braün, Clément et Cie. Typographie Georges Petit.

MANTEGNA.

1375. — *Mount Parnassus.*

ceus, leans upon Pegasus, who spreads out his wings. Afar off, a bluish landscape, and Helicon, from which Hippocrene is flowing down.

1,60 m. h.; 1,92 m. br. C. — Fig. 0,60 m. — *Musée Napoléon.* — See the note, nº 1376 page 90.

***1372. — Manni** (Giannicola di Paolo). — Umbrian. — *The Holy Family.*

In the middle, the Virgin, with a fur-lined blue cloak, sits on a high throne, bearing the Child. On the right, a martyr, kneeling, pierces himself with a stiletto; behind him, a saint, with a youthful face, stands, raising his eyes to the sky. On the left, before an old man standing, a youth, kneeling on one knee, fondly beholds the divine group; in a landscape forming the background, the flight into Egypt. Above the Virgin, some angels lift up the drapery of a canopy and are in the act of adoration. On the pedestal of the throne : AVE MARIIA GRACIIE PLENA.

2,13 m. h.; 1,48 m. br. W. Arch-shaped. — Under life-size. — *Musée Napoléon.* — Attributed to Il Ingego in Villot's Catalogue.

***1400. — Palmezzano** (Marco). — Lombard. — *Christ, dead.*

He is seated on a balustrade. Two angels, standing, in full figure, support his arms on each side; in the background, rocks in a gloomy landscape. On a cartouch : MARCUS PALMETIANUS FES FURLIVESIS.

0,83 m. h.; 0,80 m. br. W. — Half-fig., life-size. — *Musée Napoléon III.* — Campana coll., 1862.

1174. — Bononi (Bartolomeo). — Lombard. — *The Virgin and the Child.*

In the Heavens open, the Virgin, in three quarters profile, to the left, with a red robe and a green cloak, carries the Child, who clings to her veil. Lower on the right, adoring the divine group, St Francis of Assisi is standing, and a bishop, in a rich dalmatic, leaning on his crosier, introduces a monk, who is kneeling. A landscape in the background; in the foreground, on the trunk of a tree, a scroll with this inscription : BARTHOLOMEI BONONI CIVIS PAPIENSIS.

1,68 m. h.; 1,14 m. br. W. — Life-size. — *Musée Napoléon.* — Campana coll., 1862. — Comes from St Francis's church, Pavia.

GREAT GALLERY

(Grande Galerie)

The construction of this gallery, on the western side of the " Salon Carré ", was begun towards 1596 by Du Pérac, and continued under Louis XIII and Louis XIV. Percier and Fontaine were entrusted by Napoleon I with the decoration of the central part, which was finished under the second Empire only by Denuelle.

About the end of the 18th century, the embossed plans of the fortresses of France, by Berthier, were exhibited there; it was used, afterwards, along with the " Salon Carré ", for the exhibitions of the living artists, down to the day when the Convention ordered to place there the pictures of the ancient collection of the King and the pictures assigned to France by the treaty of peace. In the middle of this gallery is a door, that leads to the Hall VIII, devoted to the painting in the 19th century.

The great gallery is divided into six sections, or " travées ".

" TRAVÉE ", OR SECTION A

ITALIAN SCHOOLS (16th CENTURY)

1158. — Bellini (Giovanni). — Venetian. — *The Virgin between St Peter and St Sebastian.*

In the corner of a terrace, the Virgin, in three quarters profile, to the left, with a blue robe and a yellow cloak, and a white veil upon her head, supports the Child upright on a balustrade; in the middle distance, on the right, St Sebastian, naked, clasps his hands; on the left, St Peter, wrapped up in a red cloak, bears keys in his hands. In the sky, three cherubs. Signed, on the balustrade: IOHANNES BELLINUS.

0,84 m. h.; 0,61 m. br. W. — Under life-size. — Collections of the prince of Orange, M. Brentano and lord Northwick. Purchased in 1859.

1318. — Girolamo dai Libri. — Venetian. — *The Virgin and the Child.*

The Virgin, facing the front, bends her head on her right shoulder, and bears on her knees the Child, upright, looking, on the left,

at little St John; in the middle distance, four little cherubs amidst the branches of a lemon-tree.

0,71 m. h.; 0,48 m. br. W. — Half-fig., under life-size. — Purchased in 1877 at the Brookes sale.

1284.—Lorenzo di Pavia.—Lombard.—*The Family of the Virgin.*

In the middle of a lanscape, the Virgin, dressed in a blue robe, with the locks of her light hair falling on her shoulders, is seated, holding on her knees the Child. Behind, St Anne, Cleophas, Salome and Jehoiakim; on the right, Mary, the daughter of Salome, with two children on her knees, and Zebedee; on the left, Mary, the daughter of Cleophas, Alphœus and their four children. Every character bears his name inscribed on a streamer. In the foreground, birds perched on stones: in the distance, houses on hills around a lake. Signed, in the centre, on the ground: LAURENTIUS PAPIEN FECIT MDXIII.

2,02 m. h.; 1,44 m. br. W. transported upon C. — Under life-size. — *Musée Napoléon.* — Comes from the church of the Recollets, in Savona.

***1433. — Primaticcio** (Copy after). — Bolonese. — *The Concert.*

In the foreground of a meadow, two girls are seated right and left; that on the left bears two children on her knees; in the middle distance, in the central part, two other girls; in the right background, an old woman surrounded by Loves; on the left, two satyrs playing music.

1,40 m. h.; 1,38 m. br. C. — Under life-size. — Engr. by Normand. — Copy, with a few alterations, of one the frescoes executed by Niccolo dell' Abbato or some other fellow-worker, after the drawings of Primaticcio, in the Henri II Gallery, at Fontainebleau. A tradition, without any reliable foundation, recognizes there the portraits of Diane de Poitiers with her two children, and Marguerite de Valois.

1168.— Boccaccio Boccaccino? —Lombard.—*The Holy Family.*

On the left, the Virgin, in three quarters profile, to the right, holds the Child in her arms. Opposite, St Joseph, in profile, to the left, leans upon a staff.

0,34 m. h.; 0,29 m. br. W.— Fig. 0,60 m.— *Musée Napoléon III.*—Campana coll., 1862.

***1525. — Signorelli.** — Florentine. — *The Birth of the Virgin.*

In the middle of a room with bare walls, St Anne is lying and holds out to a woman, on the right, the Virgin, who has just come to the world; at the foot of the bed, a man, seen from the back, leans on his elbow; on the right, Jehoiakim is seated, writing on his knees; near him, a servant-girl stoops to take up some household utensils, and in the middle distance a maiden is standing up, in a dignified and majestic attitude.

0,33 m. h.; 0,70 m. br. W. — Fig. 0,23 m. — Coll. of Louis XVIII. — Bought of M. Manco in 1829.

***1211. — Carpaccio** (Vittore). — Venetian. — *St Stephen, preaching in Jerusalem.*

At the further end of a public square, on the left, the holy man,

standing on a socle decorated with the medallion of a Roman emperor, is preaching; around, him, hearers dressed as Levantines; on the right, a group of seated women. In the background, edifices with minarets, and a hilly landscape.

1,52 m. h.; 1,25 m. br. C. — Fig. 0,65 m. — Acquired in 1812 by an exchange with the Museum of Milan. — *Musée Napoléon.*

***1608. — Zacchia.** — Florentine. — *Portrait of a Musician.*

In three quarters profile, to the left; the head facing the front; he stands, pointing out, with his left hand, his viol which lies on a stone pedestal. — On the viol, the painter's monogram.

0,85 m. h.; 0,60 m. br. W. — Half-fig., life-size. — *Musée Napoléon III.* — Campana coll., 1862.

***1604. — Lionardo da Vinci** (School of). — *The Virgin with the scales.*

Before a grotto, the Virgin, with a blue robe and a gauze veil covering her light hair, is seated, in three quarters profile. She bears on her knees the Child holding a scale which is presented by the Archangel Michael, dressed as a Roman warrior. The mother and child turn to the left and look at little St John, who has a lamb in his arms, and at St Elizabeth, who fondles her son.

0,90 m. h.; 0,69 m. br. C. — Fig. 0,90 m. — Coll. of. Louis XIV.

1285. — Gaudenzio Ferrari. — Lombard. — *St Paul.*

In a room, the Apostle, with a green rode and a red cloak, is seated, in three quarters profile, to the left, before a desk upon which an open book is laid; his head bends backward; his eyes are raised. Through the window, in the left background, the town of Damas and the conversion of the Saint. — Signed and dated, at the bottom of the desk : 1543, Gaudentius.

2 m. h.; 1,47 m. br. W. — Life-size. — Formerly in the church of St Mary-of-the-Angels, Milan; it was looked upon as one of the master's best works. — *Musée Napoléon I.*

***1199. — Veronese.** — Venetian. — *Portrait of a woman.*

In three quarters profile, on the left, the head facing the front; with a black dress and a white chemisette with ample sleeves; a gauze veil is floating behind her head; on the right, she holds by the hand a child playing with a greyhound.

1,15 m. h.; 0,95 m. br. C. — Knee-piece, life-size. — Engr. by Forster. — Was in the Bevilacqua coll., in Verona. Came to the Louvre under Napoléon I.

***1135. — Giorgione.** — Venetian. — *The Holy Family.*

On the left, before a red drapery, St Joseph and the Virgin, in three quarters profile, to the right, with a red robe, a blue cloak lined with green, and a white veil, present the Child to the kneeling donor. On the right, St Sebastian, tied up to a tree; and in the middle distance, in the central part of the picture, St Catharine looking at the Virgin. Background : a landscape.

1 m. h.; 1,36 m. br. W. — Half-fig.; life-size. — Belonged in turns to the duke of Mantua, Charles I, Jabach and Mazarin, whose heirs sold it to Louis XIV. — Crowe and Cavalcaselle attribute it to Pellegrino da San-Daniele.

***1591. — Titian.** — Venetian. — *Portrait of a man.*

A middle-aged man; the body in three quarters profile, to the right; the head, in full light, bare and turning to the left; the tunic and the broad cloak are black; white plaited chemisette; the right hand rests on the hip; the left hand's thumb is thrust in the belt.

1,18 m. h.; 0,96 m. br. C. — Life-size. — Coll. of Louis XIV. — This picture wrongly passed, for a long time, as the portrait of Aretino, whom it does not resemble in the least.

***1587. — Titian.** — Venetian. — *Jupiter and Antiope.*

In the middle, at the foot of a tree, Antiope is asleep, her right arm rounded above her head, and bringing on her hip with her left hand the folds of a drapery which Jupiter, under the shape of a satyr, is lifting up on the right. In the foliage of the tree, Cupid shoots an arrow at the master of the gods; on the left, a woman, holding a crown, is seated near a satyr; standing by their sides, a hunter holds dogs in a leash, and a young page plays on the horn. In the background, across a landscape, a hunt.

1,96 m. h.; 3,85 m. br. C. — Life-size. — Engr. by Baron. — Painted for Philip II, king of Spain; was known by the name of *Venus del Pardo*. Presented by Philip IV to Charles I, bought by Jabach, then by Mazarin, it was sold by the cardinal's heirs to Louis XIV. It was valued then 10 000 livres tournois. Injured in the fire of the old Louvre, in 1661, spoiled by bad repairs, painted over anew by Antoine Coypel, it was put on new canvas and restored again in 1829.

***1154. — Fra Bartolommeo.** — Florentine. — *The Holy Family.*

Sitting on a throne placed in a hemicycle and above which a green drapery is held up by three angels, the Virgin, wearing a red robe and a blue cloak lined with green, holds on her left the Child crowned with flowers. The latter gives the wedding ring to St Catharine of Sienna, seen from the back, on his left, kneeling, with a russet gown and a veil upon her head. By her side, St Peter, with a blue tunic, blesses her; in the middle distance, St Vincent and St Stephen, whose head only is visible, wear pelisses; on the right a maiden, with a green robe and a red cloak over her shoulders, ascends the steps of the throne; near her, in the middle distance, St Bartholomew and another saint; between the Virgin and this group, in the background, St Dominic and St Francis embrace each other.

On the base of the throne, a book in a red binding and this inscription: ORATE PRO PICTORE MDXI BARTOLOME. FLOREN. OR. PRAE.

2,57 m. h.; 2,18 m. br. — Under life-size. — Engr. by Landon. — Painted in 1511 for the church St Mark, in Florence. The following year, the Seigniory bought it for 300 gold ducats and presented it to Jacques Hurault, ambassador of the king of France and bishop of Autun, who gave it to the chapter of the cathedral of Autun. During the Revolution, it was lodged in the Museum of the " Petits-Augustins ", whence it came to the Louvre.

***1351. — Lotto** (Lorenzo). — Venetian. — *The Holy Family.*

In the centre of a landscape, the Child, lying on a white drapery, holds out his arms to little St John, who comes up, followed by

three angels; on the left, the Virgin and St Joseph; on the right St Elizabeth and St Jehoiakim.

1,50 m. h.; 2,17 m. br. C. — Under life-size. — Ancient coll. — In the old inventories, this picture is attributed to Dosso.

***1581. — Titian.** — Venetian. — *The Pilgrims of Emmaus.*

Under an open portico, a table is set up. In the centre, seated between the two pilgrims, Christ, with a grey tunic and a blue cloak thrown over his shoulders, in three quarters profile, to the right, blesses the bread. According to a tradition, the left pilgrim, with a green garment, is the emperor Charles V; the right one, with clasped hands, is cardinal Ximenes. A servant, with bare arms, and a red flat cap on his head, seems to wait for the commands of the guests; opposite, the future king of spain, Philip II, brings in a dish. Background: a landscape. — Signed: TICIEN.

1,69 m. h.; 2,44 m. br. C. — Under life-size. — Engr. by Masson (Chalc. of the Louvre) and by Chauveau, in 1656. — Painted for the church of the Pregadi, Venice. — Coll. of the duke of Mantua, Charles I of England, Jabach and Louis XIV.

***1418. — Giulio Romano** (Giulio Pippi, called). — Roman. — *The Nativity.*

Under a thatched roof, the Virgin and St Joseph are kneeling, in the centre, adoring the Child, wrapped in his swaddling-clothes and looking at the ox. Behind, the shepherds, stooping over their heads; on the left, St Longinus, who pierced with his lance the side of Christ, is standing, clad as a Roman warrior, his body facing the front, his head in three quarters profile; he leans upon his lance, and holds out the vase which contains the Holy Blood; opposite to him, St John in profile, to the left, with a green robe and a red cloak, holds a book and a chalice, out of which comes a snake. In the background, an angel in a cloud announces the Saviour's birth to the shepherds.

2,75 m. h.; 2,12 m. br. W. — Life-size. — Engr. by François Chauveau, L. Desplaces and Landon. — Placed at first in St Andrew's church, Mantua, this picture was purchased from the duke of Mantua by Charles I of England, and, on the king's death, passed into the gallery of Jabach, who sold it to Louis XIV. — " This picture displeases by some strangeness in the colouring; but the fault is atoned for by the grandeur in the composition, the beauty in the drawing and the loftiness in the style, which smack of a master used to the bold strokes of fresco painting. " (T. Gautier.)

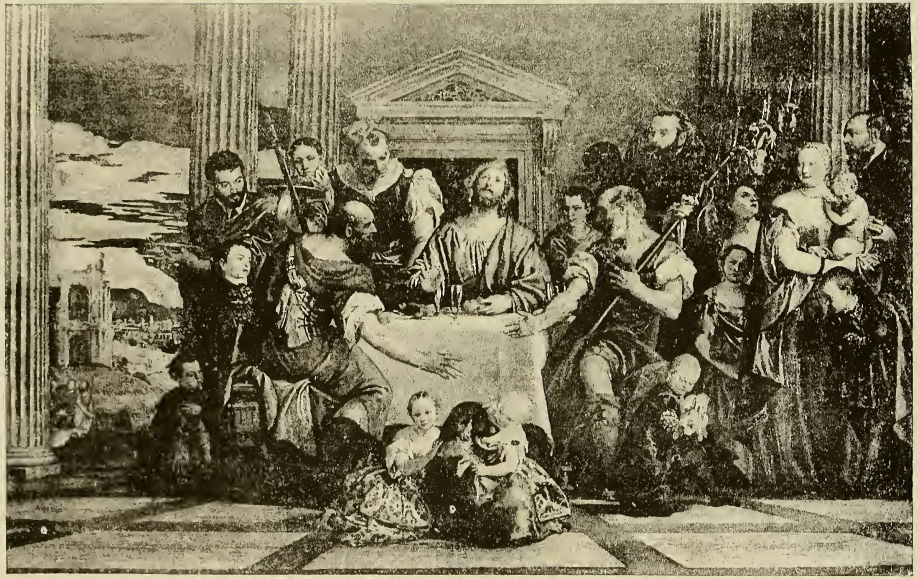
***1599. — Vinci** (Lionardo da). — Florentine. — *The Virgin with the rocks.*

In the middle of a grotto bristling with stalactites, the Virgin, in three quarters profile, to the left, is kneeling, dressed in a red robe and a blue cloak lined with yellow. The right hand rests on the shoulder of little St John, who stoops in a praying attitude, on the left, raising his hand to the Child Jesus. This one, in profile, to the left, is seated near a spring and makes the gesture of blessing. Behind Jesus, an angel is kneeling, wrapped up in a red cloak lined with green; with his left hand, he supports the divine Child, and

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

LIONARDO DA VINCI.

1599. — *The Virgin with the Rocks.*



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

PAUL VERONESE (PAOLO CALIARI, called)

1196. — *The Disciples of Emmaus.*

with his right one, the forefinger of which is stretched out, he points at the Virgin, towards whom he turns his face surrounded with curly hair. Far away, bluish peaks.

1,99 m. h.; 1,11 m. br. C. Arch-shaped. — Under life-size. — Engr. by Desnoyers (Chalc. of the Louvre). — From the coll. of François I. It is said to have been painted in the ast years of the 15th century. An excellent copy, with a few alterations, which has been regarded as an original, is in the National Gallery, London, since 1880. It adorned the chapel of the Franciscans, in Milan, and was judged to be a copy, in 1796, when it was bought for 30 ducats by the painter Hamilton, who sold it afterwards to the earl of Suffolk.

***1916. — Veronese.** — Venetian. — *The Disciples of Emmaus.*

In the middle of a portico decorated with columns, a table is set up, behind which Christ, in full face, is seated, clad in a pink robe, with a cloak thrown over his shoulders, and his head encircled in a halo of glory; he raises his eyes to the sky and blesses the bread. On his left, a disciple, in profile, to the right, beholds the master; behind, servants bring in dishes; on the right, the other disciple is seated, in face, and turning his head to the left. In the middle distance, the painter's family; himself, wrapped up in a black garment; his wife, with a bright dress, surrounded by her three children; against the frame, his brother Benedetto, in profile, leaning on a column. In the centre of the foreground, two little girls, with curly light hair, play with a big dog. In the left background, the country, and Christ walking on between the two disciples; far away, a town. — Signed : PAOLO VERONESE.

2,90 m. h.; 4,48 m. br. — Life-size. — Engr. by Thomassin and Henriquel-Dupont (Chalc. of the Louvre). — Coll. of Louis XIV. Under the regency of Anna of Austria, this large canvas decorated at first one of the halls in the " Palais-Cardinal " (" Palais-Royal ") ; then, it was carried to Fontainebleau. At a later time, it was in the king's cabinet, in the Tuileries, opposite to Le Brun's picture, *the Tent of Darius* (no 551, hall XIV), the dimensions of which are alike.

***1579. — Titian.** — Venetian. — *The Holy Family.*

On the right, the Virgin, with a red robe, a dark green cloak and a white veil, carrying the Child in her arms, leans her elbow on the pillar of an edifice; she turns to the left and looks at St Agnes, kneeling, dressed in a green robe and a red cloak, who presents her with a palm, and at little St John, who comes forward, driving before him a lamb. Background : a landscape; at the feet of the Virgin, a lizard.

1,57 m. h.; 1,60 m. br. C. — Under life-size. — Engr. by Landon. — Coll. of Louis XIV.

1583. — Titian. — Venetian. — *The Crowning with Thorns.*

Before the door of the proetorium, above which is a bust of Tiberius, at the top of a staircase, Christ, holding the reed in his arms, is seated, in three quarters profile, to the left. His only garment is a scarlet cloak tied in a knot on his breast; the body bends forward; the knees are close to each other; the right leg is tsretched out; the head, inclined on the right shoulder, has an

expression of pain. On the left, a tormentor, armed with a long staff, drives the crown of thorns in the skull; another tormentor, placed in the middle distance, helps him in that task; on the right, two soldiers, the one bare-headed, the other with a helmet, both in profile, look at Christ, and a third one, kneeling, clad in a coat of mail, is seen from the back, and, turning his head to the right, seems to listen at some one who does not appear. — Signed: TITIANUS F.

3,03 m. h.; 1,80 m. br. W. — Life-size. — Engr. by Massard (Chalc. of the Louvre), Ribault, Landon and Filhol. — This picture, that Titian painted when seventy-six of age, comes from the church of St Mary-of-the-Graces, Milan.

***1578. — Titian.** — *The Virgin with the Rabbit.*

In the middle of a meadow, the Virgin, in three quarters profile, to the left, dressed in a blue robe, carries, in the folds of her blue cloak, a white rabbit, which she fondles with her left hand; on the right, St Catharine holds the Child, who stoops, as if to catch the animal. In the middle distance, on the left, St Joseph, squatting, tends a flock and carries in his arms a black ewe. Background: a landscape. — Signed on the left, upon a stone: TITIANUS F.

0,70 m. h.; 0,84 m. br. — Half-fig. — Engr. by Laugier (Chalc. of the Louvre). — Coll. of Louis XIV.

***1516. — Andrea del Sarto.** — Florentine. — *The Holy Family.*

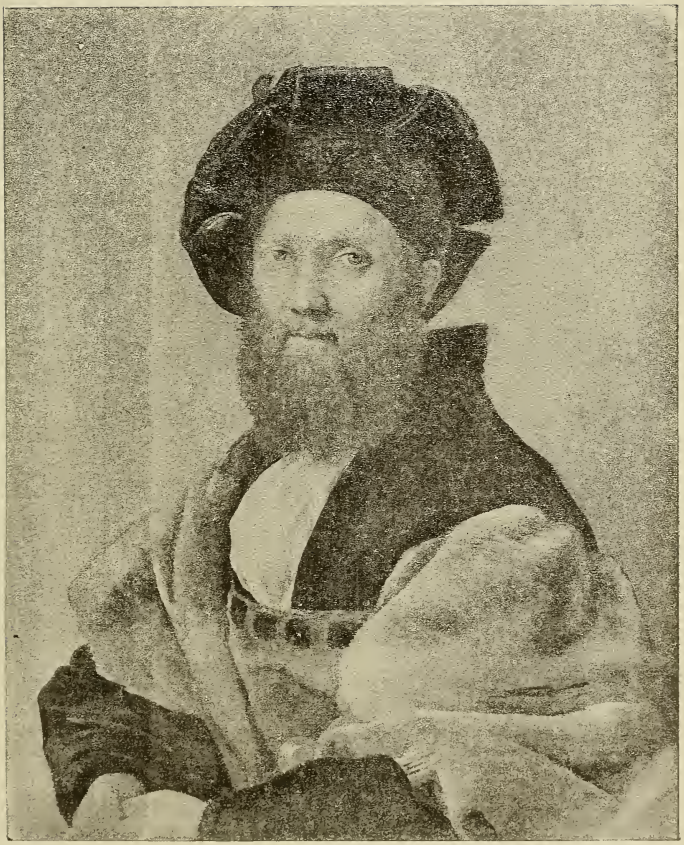
In the centre, the Virgin, in three quarters profile, turned to the left, is kneeling with the Child in her arms. Behind, St Joseph leans on a staff. On the left, St Elizabeth, in profile; on the right, St John seated on a stone. — Signed: ANDREA DEL SARTO FLORENTINO FACIEBAT, followed by the monogram.

1,08 m. h.; 0,88 m. br. — Oval-shaped. — Under life-size. — Engr. by Jacques Callot.

***1153. — Fra Bartolomeo.** — Florentine. — *The Annunciation.*

The Virgin, seated on a throne placed in a niche between two columns, in three quarters profile, to the left, is dressed in a pink robe and a greenish cloak, and holds a book in her hand. On the left, St Paul, with a green tunic and a red cloak, leaning on his sword, and St John the Baptist bearing a cross, both standing, and St Margaret kneeling, with a robe of very soft colours; on the right, kneeling likewise, the Magdalen, in three quarters profile, to the left, with a red cloak over a green robe, presents a vase of perfumes; behind, St Francis, in profile, to the right, speaks to St Jerome who raises a cross. In the sky, the angel Gabriel and the Holy Ghost. — Signed and dated on a step of the throne, in black letters: *Bart^o Floren^s or^is pre. 1515.*

0,96 m. h.; 0,76 m. br. — Fig. 0,42. — Coll. of François I.



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

RAPHAEL (RAFFAELLO SANTI, called)

1505. — *Portrait of Balthasar Castiglione.*

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

LIONARDO DA VINCI.

1600. — *Portrait supposed to be that of Lucrezia Crivelli.*

***1463. — Brusasorci** (Felice Riccio, called il). — Venetian. — *The Holy Family.*

The Virgin, seated, holds in her arms the Child; in the middle distance, on the left, St Ursula, carrying a dove; on the right, St Joseph, in the attitude of meditation.

0,87 m. h.; 0,97 m. br. C. — Half-fig.; under life-size. — Engr. by Filhol and Landon. — *Musée Napoléon.*

***1506. — Raphael Sanzio.** — Roman. — *Portrait of a young man.*

In three quarters profile, to the right, the left arm laid on a stone sill, the head leaning on the right hand; a black flat cap is put on the hair, the long locks of which are falling on the shoulders; the garment is made of a greenish cloth.

0,59 m. h.; 0,44 m. br. W. — Breast-piece; under life-size. — Engr. by Weber (Chalc. of the Louvre), Edelinck, Gondolfi, etc. — The model of this portrait cannot be Raphael, as it was long supposed; the painting is in his third manner and, at that time, towards 1515, the painter was nearly thirty, whilst the model seems hardly to be fifteen years of age. We read in the inventory of Bailly (1709-1710): "A valued picture by Raphael, representing his own likeness. It has been enlarged by 6 1/2 inches in height and 3 1/2 inches in width." — Was formerly in the small gallery of the king at Versailles.

***1597. — Vinci** (Lionardo da). — Florentine. — *St John the Baptist.*

In three quarters profile, to the right; the head, with long curly hair, slightly bends on the left. The eyes and mouth are smiling. The right arm is raised, pointing at the sky. The left hand presses a cross against the breast, and holds up the folds of a wild beast's skin.

0,69 m. h.; 0,57 m. br. W. — Half-fig.; life-size. — Engr. by Boulenger. — Coll. of François I. — This picture passed from Louis XIII to Charles I, and was bought, after the king of England's death, by the banker Jabach who sold it to cardinal Mazarin. Louis XIV purchased it of his heirs. According to Théophile Gautier, this St John is another portrait of la Gioconda, "more mysterious, more strange, freed from material likeness and showing the soul through the veil of the body".

***1505. — Raphael Sanzio.** — Roman. — *Portrait of Balthazar Castiglione, ambassador and author* (1478-1529).

He sits, his body in three quarters profile, to the left, his head facing the front, in full light. He is dressed in a white shirt-front and a black velvet gown, with grey sleeves. He wears, over an embroidered head band, a cap with slashed sides, inclined to the left.

0,62 m. h.; 0,67 m. br. C. — Half-fig.; life-size. — Engr. by John Godefroy and Dubouchet (Chalc. of the Louvre). — This portrait, painted in 1515, represents a familiar friend of Leo X, the celebrated author of the *Courtesan*, a handbook of the courtier. After the death of Castiglione, it belonged in turns to the duke of Mantua, Charles I, a Dutch amateur named van Asselen, at whose house it was copied by Rubens and Rembrandt, and to Mazarin, whose heirs sold it to Louis XIV. It was estimated then 3000 francs. It has been transported from wood to canvas.

***1600. — Vinci** (Lionardo da). — Florentine. — *Portrait, supposed to be that of Lucrezia Crivelli.*

In three quarters profile, to the left; before her, a hand-rail. The face slightly bends on the right; the hair is done in smooth

bands; on the forehead, a jewel fastened by a piece of black silk plait; round the neck, several coils of a silk cord. The nacarat velvet robe, trimmed with black embroidery, is squarely cut on the breast, and ornamented, on the shoulders, with white bows and yellow slashes.

0,62 m. h.; 0,44 m. br. W. — Breast-piece; life-size. — This is likely the portrait of Lucrezia Crivelli, the mistress of Louis le More, and appears to have been executed in 1483. Bailly, in his inventory, had entered it under the name of *Belle Féronnière*, not noticing that, at the time when Vinci came to France, Féron's wife was dead.

***1531.** — **Andrea Solario.** — Milanese. — *Portrait of Charles d'Amboise, "seigneur" of Chaumont, Governor of Milan under Louis XII* (1473-1511).

In three quarters profile, to the left. Red garment, with yellow sleeves and fur collar; round the neck, the Order of St Michael. A medal on a black cap. Background: a landscape, with snowy mountains on the horizon.

0,75 m. h.; 0,52 m. br. W. — Half-fig.; life-size. — Engr. by Thevet. — Ancient coll. Painted towards 1504. — Some critics attribute it to Boltraffio and even to Lionardo da Vinci.

***1189.** — **Veronese.** — Venetian. — *Esther, fainting.*

Under a portico, on the left, Assuerus sits on a lofty throne, surrounded by four personages and his dwarf. On the left, Esther, with a rich white Venetian dress, enhanced with gold ornaments, wearing pearls in her light hair and around her neck, is fainting in the arms of two female attendants. In the middle distance, two figures on a balcony.

2 m. h.; 3,10 m. br. C. — Life-size. Engr. by Landon. — Comes from Casa Bonaldi, Venice. Bought of Jabach by Louis XIV. — "It was made 9 inches shorter by folding up the top, and widened by 11 inches" (Inventory, 1709.)

1589 — **Titian.** — Venetian. — *An Allegory in honour of Alfonso d'Avalos, marquis of Guast* (1502-1546).

On the left, a young woman, sitting, in profile, to the right, with a green skirt and a chemisette that leaves her left breast uncovered, holds in her hands a glass ball. Opposite, a man, with a serious countenance, bare-headed, clad in an armour, is standing and lays his hand upon the throat of the woman. On the right, Victory and Hymen: the one, crowned with myrtles, is bowing; the other, whose head only is to be seen, lifts up a flower-basket. In the foreground, Cupid holds out arrows.

1,21 m. h.; 1,01 m. br. C. — Life-size. — Engr. by Thévenin (Chalc. of the Louvre). — Coll. of Louis XIV. — Was executed towards 1533. It is thought that the painter intended to represent the marquis d'Avalos, the generalissimo of Charles V's armies, at the time of his setting off to war against the Turks, his wife, Mary of Aragon, and his son. A letter from the marquis to Aretino, in which he states his wish to have his portrait painted by Titian, along with that of his wife, and that of his child as a Cupid, makes the supposition likely.

***1593.** — **Titian.** — Venetian. — *Portrait of a man.*

A man of mature age stands, in three quarters profile, to the

Cliché Braun, Clément et Cie. Typogravure Georges Petit.

Calcar.

1185. — *Portrait of a young man.*

right, his head inclined on the left, dressed in black. His right hand rests on the hilt of a dagger; his left arm leans on the base of a pilastre erected in the background.

0,99 m. h.; 0,82 m. br. C. — Half-fig., life-size. — Belonged to marchioness Sanesi; was purchased, in Rome, by cardinal Mazarin. Louis XIV acquired it from the cardinal's estate. Crowe and Cavalcaselle attribute it to Pordenone.

***1429. — Bassano.** — (Jacopo da Ponte, called). — Venetian. — *Portrait of John of Bologna, sculptor* (1524-1608).

In three quarters profile, to the right; bare-headed; black garment; white plaited collar.

0,61 m. h.; 0,52 m. br. C. — Breast-piece; life-size. — *Musée Napoléon.* — Purchased at Florence. Baldinucci coll.?

***1185. — Calcar.** — German. — (Venetian School). — *Portrait of a man.*

A middle-aged men, bare-headed, with short hair and a red beard, stands, leaning his back against a column, in three quarters profile, to the left, dressed in a black gown with violet sleeves. His right hand, adorned with a ring, holds a letter; his left hand leans on his hip, above the hilt of a sword. On the column, the coat of arms of the del Buono family, of Venice: — Three gold papavers on field of azure. These same arms are repeated on the bezel of the ring, under the letters A. B.

1,09 m. h.; 0,88 m. br. C. — Half-fig.; life-size. — Coll. of Louis XIV. — Was long regarded as the portrait of Andreas Vesalius; but as the armorial bearings, which are to be seen in the treatise of anatomy written by this learned man, consist of his canting arms: three weasels (Flemish: Wesel), this attribution cannot be maintained.

***1648. — Venetian School of the 16th century.** — *Portrait of a man.*

In full face, slightly bending his head on the right shoulder; black garment; blach flat cap; white collar.

0,65 m. h.; 0,52 m. br. C. — Breast-piece; life-size. — Given by lord Sommerville to Louis XVIII in 1819.

***1150. — Barocci.** — Roman. — *The glorified Virgin.*

Sitting upon a cloud and crowned by two angels, the Virgin, dressed in a red robe with grey sleeves and a blue cloak, holds in her arms the Child, who stoops to the right and offers a palm-branch to St Lucy, kneeling, with a pink robe and a yellow cloak: in the middle distance, an angel presents the martyr's eyeballs on a dish. On the left, St Antony, in sacerdotal vestments, kneels on one knee, and is intent on reading a holy book.

2,85 m. h.; 2,20 m. br. C. — Life-size. — *Musée Napoléon.*

***1438. — Bagnacavallo** (Bartolomeo Ramenghi, called Il). — Bolonese. — *The Circumcision.*

In a temple decorated with two rows of spiral columns, in the left foreground, the High Priest circumcises Jesus, whom the Virgin holds upright on the altar: in the middle, a maiden steps

forward, carrying doves, and St Joseph wraps himsef up in a yellow cloak. A great crowd throngs in the temple; on the right, the painter has represented himself in profile, against a column; in the middle distance, the seven-branched candlestick, and, above the door, a coat of arms.

1,22 m. h.; 1,15 m. br. C. — Fig. 0,55. — Engr. by Marie J. Renard. — Purchased at the sale of Superintendent Fouquet by Le Brun, who sold it to king Louis XIV.

***1195. — Veronese.** — Venetian. — *The Calvary.*

On the left, Christ upon the cross, and the two robbers, in profile, are seen in perspective; at the foot of the cross, which the Magdalen embraces, two tormentors, and the Virgin, sinking and supported by St John and a Holy Woman; in the foreground, another woman, wrapped up in a yellow cloak, is moaning; on the horizon, Jerusalem in a valley.

1,02 m. h.; 1,02 m. br. W. — Fig. 0,45 m. — Coll. of Louis XIV.

***1191. — Veronese.** — Venetian. — *The Holy Family.*

In the inside of a palace, on the left, the Virgin, in profile, to the right, wrapped in a blue cloak, presents the Child to a Benedictine nun kneeling before her, and pressing a palm-branch against her breast; on the right, St Joseph is coming, leaning upon a staff. By the Virgin's sides, in the middle distance, on the right, the Magdalen, in a gorgeous dress, carries the hands of Jesus to the lips of the nun, and, on the left, St Elizabeth holds a crown.

0,51 m. h.; 0,43 m. br. C. pasted on wood. — Fig. 0,27. — Engr. by Boutroi. — Coll. of Louis XIV. — Was once in the possession of the count of Brienne.

***1385. — Parmeggiano** (Francesco Mazzola, called Il). — Lombard. — *The Holy Family.*

In the middle of a wood, near a brook, the Virgin, in three quarters profile, to the left, is sitting. She holds in her lap the Child, who bends forward to kiss St John, rising out of his cradle, on the right. Behind the Virgin, St Joseph leaning against a rock, and St Elizabeth.

0,42 m. h.; 0,34 m. br. W. — Fig. 0,35. m. — Engr. by Bloemaert, Filhol and Landon. — Coll. of Louis XIV.

***1464. — Tintoretto.** — Venetian. — *Susanna, bathing.*

On the left, before a thick grove, Susanna sits, naked, in three quarters profile, to the right, between two maids, one of whom is standing and smooths her hair, and the other, kneeling, pares the nails of her right foot; on the right; a basin in which birds are swimming; in the background, near a table, the two old men.

1,67 m. h.; 2,38 m. br. C. — Life-size. — Engr. by Landon. — Coll. of Louis XIV. — Purchased from marquis d'Hauterive, in 1684.

***1188. — Veronese.** — Venetian. — *Susanna and the two old men.*

On the left, before a basin, Susanna sits, in three quarters profile,

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

ANDREA DEL SARTO.

1514. — *Charity.*

to the left, trying to screen with her arms her naked breast; her legs are covered with some yellow cloth; on the right; the two old men, with long Venetian robes; in the background, a circular balustrade.

1,98 m. h.; 1,98 m. br. — Life-size. — Engr. by Smith. — Coll. of Louis XIV. — According to the Inventory of 1709, this picture, then three feet long, has been enlarged in height and width.

***1514. — Andrea del Sarto.** — Florentine. — *Charity.*

Sitting on a rock, Charity, with a light pink bodice and a turquoise blue robe, bears two children in her lap. She suckles the one that is on the right; the other presents her with a bouquet; at her feet, on the left, a third one is asleep; in the distance, a landscape, and a house before which country folks are talking; in the foreground, a pomegranate and other fruit; on a piece of parchment, we read : ANDREAS SARTUS FLORENTINUS ME PINXIT MDXVIII.

1,85 m. h.; 1,37 m. br. C. — Life-size. — Engr. by Salmon (Chalc. of the Louvre). — This picture, painted for François I, has been much injured. It was transported from wood to canvas, by Picault; an operation which was new then, and aroused some curiosity. The boards and the painting laid on canvas were exhibited in the Luxembourg Gallery, opened for the first time on the 14th of october 1750. During the Republic, in the year XI, the painting was repaired again and laid on a new canvas. Ancient copies of it are in the Museums of Nantes and Angers.

***1240. — Pontormo** (Jacopo Carucci da). — Florentine. — *The Holy Family.*

In the centre, Anna, on a cloud, carries in her lap the Virgin and the Child; on the right, St Benedict, and behind him, the good robber bearing the cross; on the left, St Peter and St Sebastian; beneath the feet of the central group, in a medallion, Florentine nobles surround the Captain of the People.

2,28 m. h.; 1,76 m. br. — Life-size. — *Musée Napoléon.* — Comes from the convent of St Anna, near San Frediano gate, Florence. Mentioned and described by Vasari. This picture had been offered by the " Seigneurie " on the 26th of October 1543, to celebrate the anniversary of the driving out of the tyrant Gualtieri di Brienne, duke of Athens.

1500. — Raphael. — Roman. — *St John the Baptist in the wilderness.*

The saint, crowned with foliage, girt with a wild beast's skin, is sitting on the trunk of a tree, his body in three quarters profile to the right, his head almost facing the front and looking at the spectator, to whom he points out, with his right hand, a cross that is planted on the right; in his left hand, he holds a streamer with the inscription : ECCE. AGN. Background : a landscape with, in the upper part, two coats of arms.

1,35 m. h.; 1,42 m. br. C. — Under life-size. — This picture, which belonged to the Crown, after being given over to the church of Longpont in 1820, figured at the sale of duke of Maillé, to whose house it had been brought to be repaired. Purchased 59 francs by a merchant, it was claimed back by the State and returned to the Civil List in 1838. — A repetition, with numerous alterations, executed for cardinal Colonna, is in the Tribune of the Museum of Offices, in Florence.

***1183. — Bronzino** (Agnolo di Cosmo, called Il). — Florentine. *Christ and the Magadalen.*

On the left, Christ, with his lombs and soulders half covered by a light and floating drapery, leans on a spade, in three quarters profile, to the right, and appears to the Magdalen, who sinks on her knees, with a blue and green robe. In the middle distance, behind her, two Holy Women are standing. In the background, the tomb, which is kept by two angels, and, on the horizon, in a bluish valley, a town.

2,91 m. h.; 1,95 m. br. W. — Life-size. — *Musée Napoléon.* — This picture, mentioned by Vasari, was formerly in the church of *San Spirito,* in Florence.

***1508. — Raphael.** — Roman. — *Portraits of men.*

Both, in three quarters profile, to the left, are clad in black garments and plaited white shirt-fronts. The one in the foreground, upon whom the other leans, carries in his left hand a sword and, turning to the left, seems to point out something to his friend with his right arm stretched forward; the second fixedly looks right opposite.

0.99 m. h.; 0,83 m. br. C. — Breast-piece; life-size. — Engr. by Audouin and Larmessin. — This picture, entered into the inventory of 1709 as representing *Raphael and his fencing master*, though there is no motive whatever for such a designation, was attributed successively to Sebastian del Piombo and Pontormo. The latter attribution was maintained by Father Dun and Mariette, who saw there the portraits of Pontormo and Raphael. Under Louis XIV, the canvas was "enlarged by 9 1/2 inches in height, and by eleven inches in width".

***1170. — Bonifazio.** — Venetian. — *The Awakening of Lazarus.*

In the middle, Christ blesses Martha kneeling on his left, before the group of his disciples: on the right, Mary bows, praying, near the sepulchre, out of which Lazarus rises, supported by two young men; a spectator, accompanied by a woman and a child, beholds the miracle, while stopping up his nose. In the background, a crowd is coming through a landscape bound by a circus of mountains.

1,83 m. h.; 2,82 m. br. C. — Under life-size. — Ancient coll. — Was formerly at Rome, in the church of Saint-Louis-des-Français.

1395. — Moroni. — Venetian. — *Portrait of a man.*

An old man is sitting, in three quarters profile, to the right, with a black cap and a black gown. His right hand holds a book, and his left one rests on his thigh.

0,82 m. h.; 0,98 m. br. — Half-fig.; life-size. — Purchased 8500 francs in 1889, at the Barlini sale at Milan.

***1580. — Titian.** — Venetian. — *The Holy Family.*

In a landscape, on the left, the Virgin sits and holds the Child, who tries to slip from her arms, and looks, on the right, at little St John, who presents a lamb to him, and at Joseph, who beholds him in the middle distance. In the background, a peasant drives an ass and an ox.

0,81 m. h.; 1,08 m. br. C. — Fig. 0,38 m. — Bought by Louis XIV at the sale of cardinal Mazarin. It was estimated 1500 francs then. Several repetitions, or copies, are known.

***1501. — Raphael.** — Roman. — *St Margaret.*

The saint, standing in three quarters profile, slightly to the right, with a blue robe and a red cloak thrown over her right shoulder, the palm of martyrdom in her hand, crushes under her feet the dragon, whose mouth, turned upside, is wide open.

1,78 m. h.; 1,22 m. br. C. — Under life-size. — Engr. by Thomassin, Louis Surugue, Gilles Rousselet, Landon, Desnoyers (Chalc. of the Louvre). — Coll. of François I. — This picture has been much injured. It was one of those that Primaticcio washed and cleaned in 1537. In the next century, on the 27th of november 1685, the painter Geslin received 1100 livres for having " mended " it. It was probably in the 18th century that it was transported from wood to canvas. According to Vasari, the figure of St Margaret „ was almost entirely painted by Giulio Pippi, the Roman, after Raphael's drawing ". A repetition is in the imperial Museum of Vienna, under the name of Giulio Pippi.

***1588. — Titian.** — Venetian. — *François I.*

The king, in profile, to te right, is smiling; he wears a black flat cap, trimmed with white feathers; a dark cloak, with fur facings, is thrown over his white and pink doublet. His right hand, in a glove, rests on the hilt of his sword.

1,09 m. h ; 0,80 m. br. C. — Half-fig.; life-size. — Engr. by Massard, Leroux, Soumy (Chalc. of the Louvre). — It is unlikely that Titian executed this portrait from life. There are many repetitions of it. — Coll. of François I.

***1156. — Bellini** (Attributed to Gentile). — Venetian. — *Portraits of men.*

Breast-piece. Two men are fronting each other, clad in furred gowns, with black flat caps. The right one, with his face in three quarters profile on the left, wears a blonde head of hair and a reddish fur collar; the other, almost in profile, on the right, is dark haired, and his collar is of white fur, spotted with black. Behind, a dark drapery, on both sides of which a bit of landscape is seen in the background.

0,41 m. h.; 0,63 m. br. C. — Life-size. — Coll. of Louis XIV, where the portraits were given as those of Gentile and Giovanni Bellini; but after comparing them with the medals, it was no longer possible to maintain that designation. MM. Crowe and Cavalcaselle attribute this picture to Cariani, a painter of Bergamo, along with two portraits of the same kind, which are in the Museum of Berlin.

***1353. — Luini** (Bernardino). — Lombard. — *The Holy Family.*

On the left, the Child, entirely naked, stands on a balustrade, in three quarters profile, to the left, turning to the Virgin, on whose shoulder he leans. In the middle distance, on the right St Joseph looks at them.

0,51 m. h.; 0,46 m. br. W. — Half-life-size. — Ancient coll.

***1507. — Raphael.** — Roman. — *Portrait of Jane of Aragon, wife of prince Ascanio Colonna, Constable of the Kingdom of Naples.*

She is seated, in three quarters profile, to the left; a purple velvet hat, with broad turned-up brims, is placed backward on her

light hair, the locks of which flow around her face and over her shoulders. The purple dress, with long sleeves lined with yellow silk, is cut low; on her breath, a white muslin whimple, embroidered with gold. A wide fur collar is thrown over her shoulders. The left hand drops along the body; the right one is raised and caresses the fur. The figure stands out on a very dark ground, representing the inside of a palace; in the middle, a bit of wall; on the right, a throne supported by two chimæras; on the left, a surbased arch, with a loggia, on the balustrade of which an attendant leans her elbow.

1,20 m. h.; 0,95 m. br. C. — Half-fig., life-size. — Engr. by Chéreau, Leroux et R. Morghen. — Painted about 1518, it was presented by cardinal Bibliena to François I who had it taken to Fontainebleau. It was placed in the Apollo's Gallery under Henri III. According to a correspondance edited by marquis Campori, the preparatory drawing for this portrait had not been executed from life by Raphael himself, but by a pupil of his, whom he had sent to the princess, at Naples. It is even said that the painting is not entirely the work of Raphael's hand. "Raphael only made the head from life, says Vasari, and Giulio Pippi completed the rest."

***1197. — Veronese.** — Venetian. — *St Mark crowning the theological Virtues.*

Amidst clouds, St Mark, wrapped up in a violet cloak and supported by angels, hols a gold crown in his hand. On the earth, three women, richly attired, with the attributes of the theological virtues, lift up their heads skyward, in a praying attitude.

3,30 m. h.; 3,17 m. br. C. — Over life-size. — *Musée Napoléon.* — This ceiling formerly decorated the Hall of the Compass, in the ducal palace of Venice.

***1190. — Veronese.** — Venetian. — *The Holy Family.*

On a throne, behind which fall black hangings, adorned with gilt flowers, the Virgin sits, in three quarters profile, on the right, holding the Child upright in her lap. On the right, St Catharine of Alexandria, with a gorgeous Venetian dress, is standing, and presents St Benedict, kneeling. On the left, St George, armed with a cuirass, with a spear in his hand, is coming to the throne.

0,90 m. h.; 0,90 m. br. C. — Fig. 0,70 m. — Engr. by Brebiette et Didier (Chalc. of the Louvre). — Was in the coll. of count of Brienne; Louis XIV purchased it.

***1241. — Pontormo.** — Florentine. — *Portrait of an Engraver on precious stones.*

Seen in full face, the body turned to the right. Dark head-gear and clothes; in the left hand, a graving tool; on a table, to the right, a jewel.

0,69 m. h.; 0,50 m. br. W. — Breast-piece; life-size. — Coll. of Louis XIV. — Supposed, in Villot's catalogue, to be the portrait of Giovanni delle Corniole.

***1422. — Pippi** (Giulio), called the Roman. — Roman. — *Portrait of an unknown man.*

In three quarters profile, to the right. Bare-headed; curly short black hair; long beard. Black clothes.

0,58 m. h.; 0,44 m. br. W. — Breast-piece, life-size. — Engr. by Potrel. — Coll. o Louis XIV. — Long considered, against all likelihood, as the artist's portrait.

***1399. — Palma Vecchio.** — Venetian. — *The Annunciation to the Shepherds.*

In front of a ruin decorated with bas-reliefs, the Virgin, in a red robe and a blue cloak, is sitting in three quarters profile, bending to the right. She holds, in a crib made with woven bark, the Child Jesus, and presents him to a young stepherd, who falls on his knees; St Joseph, sitting by the right side of the Virgin, wrapped up in a chestnut-brown cloak and leaning on a staff, looks at the shepherd with emotion; on the left, wearing a grey dress trimmed with fur, the lady donor is kneeling, her hands clasped; in the ruins, the ox and the ass; afar off, in the fields, shepherds, who look at a group of angels up in the sky, and horsemen guided by a soldier.

1,40 m. h.; 2,10 m. br. C. — Under life-size. — Coll. of Louis XIV. — The two signatures which are seen in the foreground: *Titiannus* and *Ticianno*, are false. This picture was bought by the king, on the 13th of February 1685, of one Benoist, and paid, clear of all charges, 2218 livres. " Fhe beauty of the heads, the easy ordering of the figures, the suppleness of the draperies, the brightness of the colours make this picture one of the most beautiful works of the Venetian school. " (Th. Gautier.)

***1673. — Venetian School (16th century).** — *Portrait of a woman.*

In full face, dressed in a red bodice with white slashes; her fair hair is kept on the forehead by a string, which supports the blended letters C A et B I. She holds gloves in her right hand.

0,69 m. h.; 0,63 m. br. W. — Half-fig., life-size.

***1515. — Andrea del Sarto.** — Florentine. — *The Holy Family.*

On the left, the Virgin, sitting on the ground, in a pink robe, a blue cloak wrapping her legs, in three quarters profile to the right. looks at the Child who climbs up her knees in taking hold of her bodice. On the right, St Elizabeth, clothed in a blue robe, with a white hood on her head and shoulders, kneeling on one knee, holds upright in her arms little St John, in profile, raising the forefinger of his right hand; at her feet, a cross; behind the Virgin, two angels with unfolded wings.

1,41 m. h.; 1,06 m. br. W. — Life-size. — Coll. of François I. This picture has been enlarged, and much injured. " Andrea, having been charged anew to make another picture for the King of France, completed one in a short time, in which he painted a very beautiful figure of Our Lady, and which was immediately forwarded; and the merchants got from it four times more than they had paid for it. " (Vasari.) It is said that, under the shape of the Virgin, the artist represented his wife, Lucrezia del Fede.

***1242. — Pontormo** (after). — *The Visitation.*

Before the entrance of a temple, at the top of a flight of stairs, the Virgin, in profile to the right, takes the hand of St Elizabeth, who kneels on the left before her, upon the steps. On the left, women, standing or sitting, Zachariah upright, carrying an open book, and St Joseph, pointing at the Virgin with his finger.

2,75 m. h.; 1,68 m. br. W. Arch-shaped. — Under life-size. — Ancient copy of the fresco painted in 1516, in the yard of the church of the Annunziata, in Florence.

***1551. — Garofalo** (Benvenuto Tisi, called Il). — Ferrarese. — *The Holy family.*

Before a high balustrade, the Virgin, sitting on a throne, upholds the Child who tries to climb upon St Joseph, kneeling on the left; by her side, St John with a lamb, and in the middle distance, St Elizabeth standing. In the background, a stronghold in a landscape.

0,44 m. h.; 0,32 m. br. W. Arch-shaped. — Fig. 0.32 m. — *Musée Napoléon.*

***1394. — Montagna** (Bartolommeo). — Venetian. — *Three Children, executing a concert.*

The one in the centre, seated on a pedestal, holds a tambourine: the two others, right and left, have a flute. In the background, a marble basement. — Signed: OPUS BARTHOLOMEI MONTAGNA.

0,45 m. h.; 0,69 m. br. W. — Under life-size. — Presented, in 1878, by M. His de la Salle.

***1350. — Lorenzo Lotto.** — Venetian. — *St Jerome.*

In a woody landscape, among rocks, S. Jerome, half-naked, sits on his heels, holding a stone, with which he will strike himself. All around him, books. On the left, a lion and an ermite are coming out of a cave. — Signed, in the right foreground, on a rock: LOTVS 1500.

0,58 m. h.; 0,40 m. br. W. — Bought 995 francs in 1857, at the Maret sale.

***1602. — Vinci** (Lionardo da). — Florentine. — *Bacchus.*

In a wild spot, at the foot of a rock topped with trees, Bacchus, crowned with vine-branches, is sitting in three quarters profile, to the left, the head facing the front, slightly bending on the right shoulder, the legs folded. In the left hand, he carries a thyrsus; the right hand his brought back to the breast and points at something; in the background, a landscape with animals.

1,77 m. h.; 1,15 m. br. C. — Under life-size. Coll. of Louis XIV. — Villot thought that this picture originally represented John the Baptist, and the vine-branches and grapes were added afterwards.

***1115. — Albertinelli** (Mariotto). — Florentine. — *Christ appears to the Magdalen.*

In the middle, the Magdalen, kneeling in profile, wearing a green robe and a red cloak stretches out her arms on the right, to Christ, who appears to her, upright, in a pink robe and a blue cloak, leaning upon a spade. In the background, a landscape with a town and a river; on the left, Christ coming out of the grave; a group of three figures on the right.

0,57 m. h.; 0,48 m. br. C. — Fig. 0,34. m. — Engr. by Landon. — Coll. of Louis XIV. This picture might have been executed during the partnership of Fra Bartolomeo with Mariotto Albertinelli, between 1509 and 1512.

***1553. — Garofalo.** — Ferrarese. — *The Child Jesus, sleeping.*

The Child is asleep in his cradle; in the middle distance, the Virgin, in three quarters profile to the left, lifts up a drapery, to shelter the child's face. In the background, a hilly landscape.

0,52 m. h.; 0,40 m. br. W. — Half-life-size. — Engr. by Landon. — Coll. of Louis XIV.

***1420. — Pippi** (GIULIO), called THE ROMAN. — Roman. — *The Triumph of Titus and Vespasianus.*

Both emperors, crowned by a winged Victory, stand upright on a chariot, drawn by four piebald horses, which are coming forward to the right, led by equerries; by their side, a soldier walks, carrying a precious vase. Ahead of the chariot, another soldier drags along by the hair a woman representing Judæa; under a triumphal arch, one sees the seven-branched candlestick, taken away from the temple of Jerusalem.

1,21 m. h.; 1,70 m. br. W. — Fig. 0,60 m. — Engr. by Desplaces and Girardet. — Belonged successively to the duke of Mantua, Charles I, and Jabach, who sold it to Louis XIV.

***1114. — Albertinelli** (MARIOTTO). — Florentine. — *The Virgin and the Child with St Jerome.*

In the middle, upright on a pedestal, the Virgin, wrapped up in a blue cloak, in three quarters profile to the left, holds in her arms the Child who bestows blessings. In the right foreground, St Zanoby, wearing rich episcopal vestments, is kneeling, his hands clasped; on the left St Jerome, sunk in the perusal of a book, with a violet cloak over his shoulders; in the right background, a procession coming down a road bordered with buildings; on the left, upon a hill, episodes of St Jerom's life. On the pedestal, under the *Temptation in the earthly Paradise*, painted grey upon grey, this inscription: MARIOCTI DEBERTINELLIS OPUS. A. D. M. DVI.

1,86 m. h.; 1,76 m. br. C. — Life-size. — Engr. by Landon. — This picture, ordered by Zanobi del Maestro, and formerly placed in the Holy Trinity's church, at Florence, was brought to Paris in 1813.

***1382. — Oggiono** (MARCO DA). — Milanese. — *The Holy Family.*

In the centre, the Child, having a bird in his hands, plays with St John, whom St Elizabeth holds on the left. The Virgin, St Joseph and St Zachariah, are kneeling at prayers. In the background, the stable and three shepherds, raising their eyes to three angels who announce the divine news; on the horizon, bluish mountains.

1,18 m. h.; 0,71 m. br. W. Arch-shaped. — Fig. 0,55. m. — *Musée Napoléon.* — One of the pictures comprised in the exchange which took place with the Museum of Milan, in 1812. — Was formerly in the church of the Minori Osservanti, at Milan.

"TRAVÉE" OR SECTION, B

ITALIAN SCHOOLS OF THE 16th AND 17th CENTURIES; SPANISH SCHOOLS

***1519. — Savoldo.** — Venetian. — *Portrait of a man.*

In three quarters profile, to the left. Black cap; dark green clothes. In his gloved right hand, he holds a letter where this is written: *Dono Bernardo di Salla.*

0,69 m. h.; 0.53 m. br. W. — Half-fig., life-size. — *Musée Napoléon.*

***1594. — Titian.** — Venetian. — *Portrait of a Knight of Malta.*

In three quarters profile to the left, bare-headed. Grey garment, trimmed with fur; round the neck, a gold chain from which the cross of his Order is hanging.

0,60 m. h.; 0,51 m. br. C. — Breast-piece, life-size. — Ancient coll.

***1187. — Veronese.** — Venetian. — *The Fire of Sodom.*

On the left, an angel drags along the two daughters of Loth, gorgeously attired; the one, on the right, stops to tie up her sandal; in the middle distance, another angel leads Loth away; on the right, his wife is changed into a statue. Afar off, flames spring up behind a forest.

0,93 m. h.; 1,20 m. br. C. — Fig. 0,70 m. — Engr. by Benoit, Lallemand, Landon, Filhol and Audran. — Ancient coll. Was in the coll. of the duke of Liancourt.

***1276. — Dosso** (Giovanni Lutero, called Il). — Ferrarese. — *St Jerome.*

On the left, before a grotto, the saint lies, looking at a crucifix on the left; at his feet an open book and a lion. In the background, a landscape, with a bridge over a river; on the horizon, bluish mountains.

1,06 m. h.; 1,52 m. br. C. — Fig. 0,65 m. — Acquired in 1852.

***1577. — Titian.** — Venetian. — *The Virgin and the Child are adored by saints.*

On the left, the Virgin, in three quarters profile, to the right, in a red robe, a yellow-lined blue cloak and a yellow veil on her head, bears in her lap the Child Jesus. On the right, St Ambrose, clad in a red garment, between St Stephen, wearing blue clothes, who offers the Virgin a palm, and St Maurice, clad as a warrior, and leaning on a lance. A landscape in the background; on the left, hangings.

1,08 m. h.; 1,32 m. br. C. — Half-fig., life-size. — Engr. by Masson. — Coll. of Louis XIV. — The imperial Museum, at Vienne, possesses a repetition of this picture.

***1445. — Guido Reni.** — Bolonese. — *Jesus giving the keys to St Peter.*

Under an open portico, on the left, Christ, surrounded by his apostles, hands the keys to St Peter, kneeling by his right side.

3,42 m. h.; 2,12 m. br. C. — Life-size. — *Musée Napoléon.* — Comes from a church of Fano.

***1172. — Bonifazio.** — Venetian. — *The Holy Family.*

In the middle, at the foot of a column shaded by a clump of trees, the Virgin, in a red robe and a white cloak, sitting in three quarters profile to the left, bears in her lap the Child, entirely naked. At her feet, on the right, St Elizabeth, kneeling, upholds little St John leaning on a cross, towards whom Jesus bends; in the foreground, St Joseph, in profile, looks at this group, leaning upon a staff;

on the left, opposite him, St Antony, in the garb of an ermit, sunk in the perusal of a book; behind him, St Francis, at prayers. Near the Virgin, the Magdalen, in profile, to the right, presents to Jesus a vase of perfume. In the background, a landscape with ruins. On the pedestal of the column, one reads in Greek: ΙΔΟΥ Η ΔΟΥΛΗ ΚΥΡΙΟΥ, Here is the servant of God.

1,55 m. h.; 2,05 m. br. W. — Under life-size. — Engr. by Étienne Picart, the Roman (Chalc. of the Louvre) and Landon. — This picture, long attributed to Palma Vecchio, was bonght 2000 livres by cardinal Mazarin; on his death, it passed into the coll. of Louis XIV.

1388. — Mazzolini. — Ferrarese. — *Jesus preaching the crowd.*

In the middle, on the lake of Genesareth, Christ, in a boat, addresses the crowd of people who throng on the shore, on the right; on the left, behind the boatman, St Peter and St Andrew haul in a net. Landscape in the background.

0,41 m. h.; 0,58 m. br. C. — Fig. 0,26 m. — Acquired at the sale of cardinal Fesch (N° 798 in the catalogue). — *Musée Napoléon III.*

***1419. — Pippi** (Giulio), called the Roman. — *The Holy Family.*

The Virgin, sitting in three quarters profile to the left, holds the Child in her arms; on the right, little St John points at the divine group.

0,29 m. h.; 0,26 m. br. — Fig. 0,45 m. — Engr. by Leroy, Landon and Filhol. — *Musée Napoléon.*

***1387. — Mazzolini.** — Ferrarese. — *The Holy Family.*

The Virgin, in a red robe and a blue cloak, is sitting, in full face, on a stone bench; she holds in her arms the Child, who plays with a monkey, squatting on the right; on the left, St Joseph is standing; on the right and left sides of the bench, two arcades. In the Heavens open, the Father Almighty.

0,35 m. h.; 0,28 m. br. W. — Fig. 0,28 m. — Ancient coll.

***1232. — Carracci** (Annibale). — Bolonese. — *Fishing.*

In the centre, three persons, in a boat, are busy fishing; farther on, two men drag along a net in the plain; upon the bank, on the left, two sportsmen are sitting; on the right, a peasant offers fish to two ladies attended by two pages. Lansdcape in the background.

1,36 m. h.; 2,53 m. br. C. — Fig. 0,65 m. — Engr. by Simonneau and Landon. — Coll. of Louis XIV.

1133. — Anselmi. — Lombard. — *The Virgin between St John and St Stephen.*

The Virgin, holding in her arms the Child, sits upon clouds, in profile to the right, the head facing the front and bending towards the earth, where the two saints are in ecstasy. On the left, St John the Baptist, clad in a fleece; on the right, St Stephen, with a palm-branch in his left hand, and, in his right, an open book that two angels uphold; upon his head is a stone, as a remembrancer of his martyrdom.

1,69 m. h.; 1,23 m. br. W. — Under life-size. — Engr. by Landon. — *Musée Napoléon.*

1121. — **Caravaggio** (Michelangelo Amerighi, called). — Lombard. — *The Death of the Virgin.*

In the middle, the Virgin, dressed in a long red robe, over which a gray cloak is thrown, lies on her bed, the right hand on her breast, the left arm laid on a cushion. In the foreground, before the bed, a woman is sitting in tears, her head in her hands; around the bed, the apostles, in attitudes of grief. Red hangings in the upper part.

3,69 m. h.; 2,45 m. br. C. — Life-size. — Engr. by Simon Vallée, Henry Laurent and Claessens. — This picture, executed for the church della Scala in Transtevere, at Rome, did not remain long there, and was removed as being too realistic a painting, " because the painter had imitated in it a woman dead and swollen " (Bellori). It successively belonged to the duke of Mantua, Charles I and Jabach, who sold it to Louis XIV. This picture, so vigorously true and so singularly powerful, was still much discredited in the 18th century. " The figure of the Virgin is ignoble, says Watelet; one should think one sees a drowned woman, and that work is unworthy of the majesty of a temple. "

***1390.** — **Mola.** — Bolonese. — *St John the Baptist, preaching.*

On the right, near a clump of trees, on the bank of a brook, St John, wrapped up in a red cloak, is seated, bearing a cross. He turns to his hearers and shows them Christ, who comes forward to the left; in the foreground, a woman, fully lighted, is lying before St John.

1,62 m. h.; 1,23 m. br. C. — Fig. 0,70 m. — Engr. by Pietro Santo Bartoli and Landon. — Belonged to count de Nocé and was bought by Louis XV at the sale of the prince of Carignan. It was valued t en 8000 livres.

***1218.** — **Carracci** (Annibale). — Bolonese. — *The Sleep of the Child Jesus*, called *the Silence of Carracci.*

In the middle, the Virgin, standing behind a table, on which the Child reclines, who leans his head on her mother's shoulder, turns in three quarters profile to the left, and raises the forefinger of her right hand to her mouth to bid little St John keep silent. This one, in profile to the right, bearing a cross, stretches his arms to Jesus.

0,38 m. h.; 0,47 m. br. C. — Fig. 0,35 m. — Engr. by E. Picart (Chalc. of the Louvre), Poilly, Richomme, etc. — Coll. of Louis XV. In his inventory, Bailly says that this picture was painted by Domenichino, from a drawing by Carracci.

***1233.** — **Carracci** (Annibale). — Bolonese. — *Hunting.*

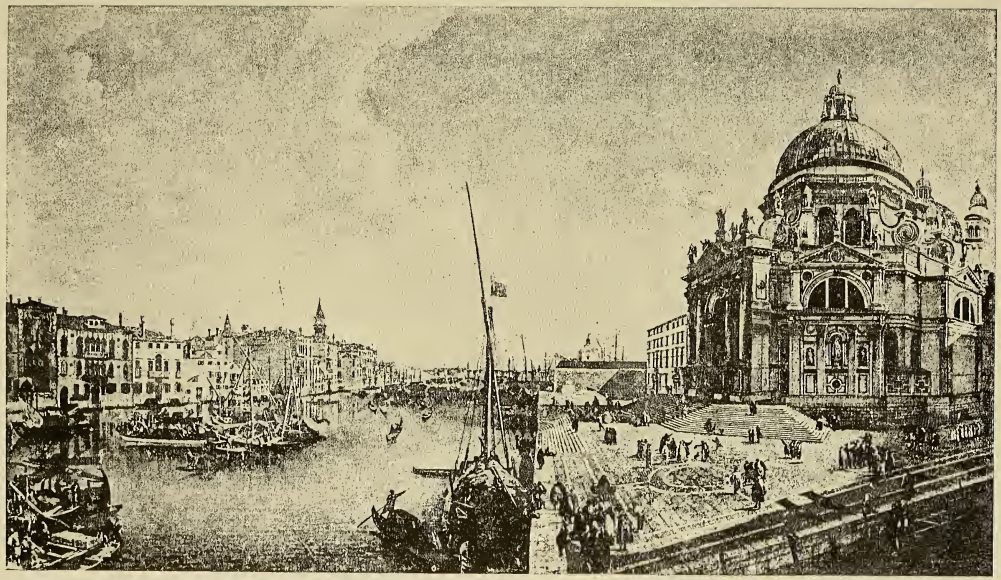
In the middle, a huntsman, holding a leash of greyhounds, calls two ladies who come riding from the left, attended by a whipper-in; on the right, servants set up a table; in a woody background, the hunt.

1,36 m. h.; 2,53 m. br. C. — Fig. 0,65 m. — Engr. by Landon. — Coll. of Louis XIV.

***1408.** — **Panini.** — Lombard. — *The Interior of St Peter's church, in Rome.*

In the central nave, on the right, cardinal de Polignac, the French ambassador, surrounded by his retinue, is received by the canons. — Signed on the left, above the door of the vestry : I.-P PANINI, ROMÆ, MDCCXXX.

1,50 m. h.; 2,25 m. br. C. — Fig. 0,12 m. — Acquired, in 1833, at the sale of Mme Lirat for 300 francs. — Was coming from the coll. of Hubert Robert.



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

CANALETTO (ANTONIO DA CANALE, called)

1203. — *A View of the Church of La Salute and of the Entrance of the Great Canal, Venice.*

*1207. — **Cantarini** (Simone, called il Pesarese). — Bolonese. — *The Holy Family at rest.*

In the centre, the Virgin, seated on the ground in three quarters profile to the left, holds in her lap the Child, who opens his little arms; in the middle distance, on the left, St Joseph; on the right, clothes and a bottle-gourd. Landscape in the background.

0,41 m. h.; 0,17 m. br. W. — Fig. 0.65 m. — Engr. by Cantarini Gandolfi, Landon and Filhol. — This picture, which figured in several important collections, was bought 15 200 livres at the sale of count de Merle, in 1784, by Louis XVI. He then passed for a work of Guido Reni.

*1208. — **Cantarini.** — Bolonese. — *The Holy Family at rest.*

On the right, under a tree, the Virgin, sitting in three quarters profile to the left, looks at the Child, who throws himself back on her knees; on the left, in the middle distance, St Joseph is asleep. Landscape in the background.

0,41 m. h.; 0,37 m. br. C. Formerly oval-shaped. — Fig. 0,60 m.; pasted on wood. — Enlarged to make it the fellow of the N° above. — Engr. by the painter. — Coll. of Louis XVI.

*1102. — **Albani** (Francesco). — Bolonese. — *The Annunciation.*

In a room, the Virgin is kneeling, on the right, before a prayer-stool; she turns in three quarters profile to the angel, who appears, on the left, in a cloud, accompanied by the Holy Ghost and three cherubs.

0,57 m. h.; 0,43 m. br. C. — Fig. 0,35 m. — Engr. by Filhol and Landon. — Coll. of Louis XIV.

*1440. — **Guido Reni.** — Bolonese. — *The Annunciation.*

In a room, on the left, the Virgin, in a red robe, a blue cloak and a white veil, is kneeling, in profile, to the left; the angel, wrapped up in a long white vestment, appears to her, carrying a lily. In the Heavens open, angels surround the Holy Ghost; in the background, a window, through which the country is seen; on the right, upon a table, a vase of flowers.

3,19 m. h.; 2,22 m. br. C. — Life-size. — Engr. by Landon. — *Musée Napoléon.*

*1332. — **Guardi** (Francesco). — Venetian. — *The Doge's Procession to San Zaccaria's church.*

In front of San Zaccaria's church, the doge, surrounded by high officials, dressed in state, comes forward to the right, preceded by the clergy; in the foreground, children and beggars, who take their caps off.

0,67 m. h.; 0,98 m. br. C. — Fig. 0,10 m. — Engr. by Brustolon.

*1203. — **Canaletto** (Antonio Canale, called). — Venetian. — *View of the church of la Madonna della Salute and the entrance of the Grand Canal, in Venice.*

On the right, the church in a square where many people are walking; in the middle, the Grand Canal, which flows to the back-

ground, bordered by houses on the left; in the foreground, boats which go with the stream, and a gondola in motion.

2,13 m. h.; 1,24 m. br. — Fig. 0,10 m. — Purchased, in 1818, of count de Claparède, together with four other pictures, for 18 000 francs.

***1613. — Domenichino** (Domenico Zampieri, called Il). — Bolonese. — *St Cecilia.*

On the left, the saint, in three quarters profile to the right, dressed in a red robe with violet sleeves and a turban, raises her eyes to the sky and sings, accompanying herself on a violoncello; close to her, mounted on a stone balustrade, an angel, in profile, holds out to her a music book, that he raises above his head.

1,59 m. h.; 1,17 m. br. C. — Half-fig, life-size. — Engr. by Picart (Chalc. of the Louvre), Filhol and Landon, Muller and Gottard. Painted for cardinal Ludovisi; was bought of Jabach by Louis XIV. — " It sums up the talent of the painter, a grace somewhat heavy in its ingenuousness, but loveable on account of its very sincerity, a true feeling of nature in a toilsome work, where will has a greater part than inborn gift. " (Th. Gautier.)

***1478. — Rosa** (Salvator). — Neapolitan. — *The Ghost of Samuel appears to Saul.*

On the left, Saul falls prostrate before Samuel, who appears to him wrapped up in a shroud; in the middle distance, the prophetess of Endor stirs up the fire on a tripod, surrounded by fantastic animals; on the right, two soldiers in half-fig., the faces of whom express fright.

2,73 m. h.; 1,94 m. br. C. — Life-size. — Engr. by Guttemberg, Filhol and Landon. — Coll. of Louis XIV.

***1479. — Rosa** (Salvator). — Neapolitan. — *A Battle.*

In the foreground, horsemen and foot soldiers desperately fight with cold steel; on the right, the ruins of an Ionic temple; afar off, horsemen pursuing fugitives towards a massy range of mountains; on the left, near a steep shore, ships in flames. — Signed: SALVATOR ROSA, and, on the thigh of a horse, the monogram of the painter: S R, blended.

2,17 m. h.; 3,51 m. br. C. — Fig. 0,60 m. — Executed in 1652, and paid 200 ducats by nuncio Corsini, who offered it to Louis XIV.

***1288. — Feti.** — Roman. — *Melancholy.*

Before a stone block, a woman is kneeling, in profile to the right. She supports her head in her right hand, and looks at a skull, that she holds in her other hand. In the right foreground, a dog tied up, and sundry things; in the left background, upon a socle, a sphere and a clepsydra.

1,68 m. h.; 1,28 m. br. C. — Life-size. — Engr. by Thomassin. — Coll. of Louis XIV.

***1480. — Rosa** (Salvator). — Neapolitan. — *A Landscape.*

In the middle, on a rock, three soldiers, leaning upon their pikes, look at the left. On the right, a ravine, into which falls a bird that has just been killed by a sportsman, sitting on his heels, at the foot

Cliché Braün, Clément et Cie. Typogravure Georges Petit,

MURILLO.

1710. — *The Birth of the Virgin.*

of an abrupt granitic rock; on the left, hills and gaunt trunks of trees.

1,42 m. h.; 1,93 m. br. C. — Fig. 0,70 m. — Engr. by Fortier. — Purchased of Mme Rigo, in 1816, for 4000 francs. — Coll. of Louis XVIII.

***1547. — Tiepolo** (Giovanni Battista). — Venitian. — *The Lord's Supper.*

Under a portico, decorated with four green marble Ionic columns, Christ, clad in a blue cloak and a red robe, sits at a table, surrounded by his disciples. He raises his eyes skyward and blesses the bread and wine; in the foreground, two disciples, seen from the back, and, on the flag-stones, a pilgrim's staff near a dog which gnaws a bone. In the background, an edifice, with a closed door, on each side of which a statue is in a niche.

0,79 m. h.; 0,88 m. br. C. — Fig. 0,30 m. — Bought 10000 francs in 1877 of M. du Boullay.

***1127. — Angeli** (Giuseppe). — Venetian. — *The little Drummer.*

A military man, wearing a fur-lined blue cloak and a fur flat cap, leans on his sword, in three quarters profile, the head facing the front; in the middle distance, on the right, a child, bare-headed, in pink clothes, beats the drum.

0,82 m. h.; 0,88 m. br. C. — Half-fig., life-size. — Engr. by Kauke. — *Musée Napoléon.*

***1732. — Velazquez** (Diego Rodriguez de Silva y). — Spaniard. — *Portrait of Philip IV, King of Spain* (1605–1665).

The king, upright, bare-headed, in three quarters profile to the right, dressed as a sportsman's, holds a gun in his gloved right hand. The left hand, brought back against the belt, wears a black ring; on the left, near a tree, a dog. In the background, a barren landscape.

0,42 m. h.; 1,20 m. br. C. — Life-size. — Coll. of Napoleon — It is a repetition with alterations of the picture of the Madrid Museum, where the king, in the same attitude, wears a hunting cap.

***1710. — Murillo** (Bartolomé Estéban). — Spaniard. — *The Birth of the Virgin.*

In the middle of a room, two women, seated on the floor, uphold the Virgin who stretches up her little arms. A maiden, kneeling near a basin, seen from the back, turns on the right to one of her companions, carrying swaddling-bands; two little angels are opposite, and pull out of a basket the baby-linen, while a dog yelps near them. In the middle distance, behind the Virgin, two angels are in adoration; on the right, near a chimney, two women warm swathes; on the left, St Anne is lying on her bed, surrounded by her family; in the upper part a choir of angels are fluttering.

1,85 m. h.; 3,60 m. br. — Life-size. — Engr. by Massard and Martinet (Chalc. of the Louvre). — It is supposed that this picture was executed, in 1655, for the cathedral of Seville. It was obtained, in 1858, from the duke of Dalmatia, the son of marshal Soult, through an agreement with the State. It was valued, at that time, 150 000 francs.

***1723. — Ribera** (José). — Spaniard. — *St Paul, the ermit.*

At the entrance of a grotto, on the left, the saint is sitting upon a broad stone, in three quarters profile to the right, telling his beads, with clasped hands; round his loins, some plaited straw; on his left, a skull placed upon a book; on the right, a landscape. On the stone : JUSEPE DE RIBERA ESPAGNOL P. F.

1,99 m. h. ; 1,54 m. br. C. — Life-size. — Acquired in 1875.

***1705. — Goya y Lucientes** (Francesco). — Spaniard. — *A Spanish young woman.*

Full-length figure, in three quarters profile, to the right, with a black dress and mantille; in the hair, a pink bow; the arms folded on the breast. In the background, a landscape.

0,52 m. h. ; 0,34 m. br. C. — Fig. 0,34 m. — This picture, executed in Madrid in 1799, was bequeathed, in 1865, by M. Guillemardet, secretary to the Ministry of Finances.

***1734. — Velazquez.** — Spaniard. — *A Meeting of thirteen persons.*

On a hillock, Spanish gentlemen, in groups, talk together; on the left, Velazquez, clothed in black, Murillo and a third figure, seen from the back.

0,47 m. h. ; 0,77 m. br. C. — Fig. 0,32 m. — Coll. of marquis de Forbin-Janson. — Bought in 1851 of M. Laneuville.

***1717. — Murillo.** — Spaniard. — *The young Beggar.*

In a loft, lighted on the left through an opening, a young beggar, seated on the right, near a wall, in three quarters profile to the left, half-opens his shirt to pick up his vermin. At his feet, a rush-basket, full of fruit, and a jug.

1,37 m. h. ; 1,15 m. br. C. — Life-size. — Engr. by Boutrois. — This picture, after belonging to Gaignat and Sainte-Foy, was bought 2400 livres by Louis XVI.

***1609. — Domenichino.** — Bolonese. — *King David.*

In a room, beneath a pink drapery, drawn up, king David is seated, in three quarters profile to the left, playing on the harp; before him, an angel presents to him the book of prophecy; on the right, in the middle distance, another angel; through a window, the country appears, on the left.

2,40 m. h. ; 1,70 m. br. C. — Life-size. — Engr. by Rousselet (Chalc. of the Louvre). — Coll. of cardinal Mazarin and of Louis XIV. — Valued 3 000 livres tournois in the cardinal's inventory.

1334. — Guardi. — Venetian. — *The Coronation of the Doge of Venice.*

In the court of the ducal palace, at the top of the stairs of the Giants, the Doge is surrounded by the high officials; on the steps, men-at-arms; in the court, numerous groups of people.

1 m. h. ; 0,67 m. br. — Ancient coll.

***1737. — Velazquez.** — Spaniard. — *Portrait of don Pedro de Altamira, the dean of the royal Chapel, in Toledo, afterwards a cardinal.*

In three quarters profile to the left, clad in a monk's garb; his

left hand presses his breast; in his right hand, he has a book; in the background one reads : Æ 54 DN. 1633.

0,92 m. h.; 0,77 m. br. C. — Half-fig., life-size. — Engr. by Masson. — Acquired in 1849.

***1722. — Ribera.** — Spaniard. — *The Entombment.*

Christ is lying on the stone of the sepulchre; in the middle distance, on the left, Joseph of Arimathea upholds the Saviour's head. In the middle, Nicodemus, the Magdalen and the Virgin are in adoration.

1,25 m. h.; 1,81 m. br. C. — Life-size. — Engr. by Masson. — Presented by M. Barbey in 1858.

***1712. — Murillo.** — Spaniard. — *The Virgin with the beads.*

The Virgin is sitting, in three quarters to the right, dressed in a pink robe, with a yellow-lined blue cloak and a striped white veil. She holds in her lap the Child, who plays with a string of beads.

1,66 m. h.; 1,25 m. br. C. — Life-size. — Coll. of Louis XVI.

1333. — Guardi. — Venetian. — *The College Hall in the ducal Palace, in Venice.*

In the background, the Doge, on his throne, is surrounded by the senators; in the foreground, persons with a mask on are moving about; on the walls, the various pictures which decorate the hall are sketched.

0,66 m. h.; 1 m. br. C. — Fig. 0,10 m. — Engr. by Brustolon. — Ancient coll.

***1707. — Morales** (Luis), called el Divino. — Spaniard. — *Christ bearing his cross.*

In three quarters profile, to the left; crowned with thorns.

0,93 m. h.; 0,70 m. br. W. — Half-fig., life-size. — Coll. of Louis XVIII.

***1704. — Goya.** — Spaniard. — *Portrait of F. Guillemardet, the ambassador of the French Republic in Spain* (1798).

He is sitting in three quarters profile, to the left, his legs crossed, his head facing the front, his left hand half closed on his thigh, his right hand leaning on the back of the chair. He wears the official costume, blue with a tricoloured sash and a sword. Behind him, on the left, a table covered with a yellow cloth, on which his hat with tricoloured feathers and an inkstand are laid.

1,85 m. h.; 1,25 m. br. C. — Life-size. — This portrait, painted in Madrid in 1798, was bequeathed to the Louvre, in 1865, by M. Guillemardet.

***1413. — Pellegrini** (Antonio). — Venetian. — *Allegory.*

On the left, a woman is sitting, representing the Academy of Painting; a Love is writing upon her knees; on her right side, two maidens, one of whom holds a pallet and impersonates Modesty.

0,99 m. h.; 0,85 m. br. C. — Life-size. — Engr. by Landon. — Executed in 1733, for Pellegrini's reception in the Royal Academy of Painting.

***1543. — Strozzi** (Bernardo), called il Capuccino. — Genoese. — *St Antony of Padua, holding the Child Jesus in his arms.*

In three quarters profile, to the right; he holds in his arms a branch of lily and the Child Jesus seated on a closed book.

0,98 m. h.; 0,77 m. br. C. — Half-fig., life-size.

***1740. — Zurbaran.** — Spaniard. — *St Apolline.*

The saint stands, turned to the left, holding a palm-branch and pincers.

1,13 m. h.; 0,66 m. br. C. Arch-shaped. — Half-life-size. — Bought, in 1867, of the heirs of marshal Soult.

***1721. — Ribera.** — Spaniard. — *The Shepherds worship the Child.*

In the middle, the Child Jesus is lying in a wooden crib, stuffed with straw; he looks on the right to the shepherds in adoration, and a woman standing; on the left, in the middle distance, the Virgin, kneeling, her hands clasped. Behind her, a third shepherd looks over her shoulder. Before the cradle, a slain lamb; in the landscape background, an angel announces the good news. — Signed on a stone, to the right : JUSEPE RIBERA, Espanol. Accademico romano F. 1650.

2,38 m. h.; 1,79 m. br. C. — Over life-size. — Engr. by Ingouf junior, Landon and Filhol. — *Musée Napoléon.*

1328. — Guardi. — Venetian. — *The Doge going aboard the Bucentaur.*

The procession comes out of a church, in the Lido, and is ready, to go aboard; on the water, numerous boats, decked with flags.

0,67 m. h.; 1 m. br. — Fig. 0,05 m. — Engr. by Brustolon. — Ancient coll.

***1714. — Murillo.** — Spaniard. — *Jesus Christ in the garden of Olives.*

In the middle, Christ, on his knees, looks on the left to an angel who holds out to him a cross and a chalice; in the middle distance, on the right, the apostles, asleep.

0,36 m. h.; 0,28 m. br. Marble. — Fig. 0,28 m. — Engr. by Filhol and Landon.

***1715. — Murillo.** — Spaniard. — *Christ at the Column.*

Tied up to a column, Christ turns to the left and looks at St Peter, who bows before him.

0,56 m. h.; 0,28 m. br. Marble. — Fig. 0,25 m. — Engr. by Landon. — Bought, at the same time as the number before, at the sale of count de Vaudreuil, by Louis XIV.

1329. — Guardi. — Venetian. — *The Church of la Salute.*

The Doge, followed by the nobles, enters the church; on the left, gondolas; on the right, the people, who look at the procession.

0,67 m. h.; 1 m. br. C. — Fig. 0,05 m. — Engr. by Brustolon.

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

SPAGNOLETTO (JOSEPE RIBERA, called)

1721. — *The Adoration of the Shepherds.*

***1708. — Murillo.** — Spaniard. — *The immaculate Conception of the Virgin.*

Upright in the air, her feet resting on a crescent, the Virgin, dressed in a white robe and a floating blue cloak, turns in three quarters profile to the left. On the right, three angels carry a streamer, with the inscription : *In principio dilexit eam;* on the left, six figures in adoration.

1,72 m. h.; 2,85 m. br. C. — Life-size. — Engr. by Filhol. — Bought, in 1818, for 6000 francs.

***1738. — Zurbaran.** — Spaniard. — *St-Pierre Nolasque and St Raymond of Penafort.*

On the right, under a canopy, St Raymond is sitting, surrounded by monks; before him, St Pierre-Nolasque is standing. Architectural decoration in the background.

2,50 m. h. : 2,25 m. br. C. — Life-size. — Both this picture and the picture nº 1739 were bought, in 1838, of the heirs of marshal Soult. They formerly decorated the cloister of " la Mercy-Chaussée ", in Seville.

***1716. — Murillo.** — Spaniard. — *The Miracle of San Diego, or the Cooking of the Angels.*

On the left, two knights of Calatrava, showed in by a Franciscan monk, look at the saint, who, turned to the right, clasping his hands, begs of the Virgin victuals for his convent, and keeps himself in the air, lifted up by prayer; on the right, angels are busy preparing the meal, to the amazement of the friar cook, who stands near his stoves. In the foreground, on a scroll, the narrative of the miracle ; on the left, upon a scrap of paper : BART-EST. MURILLO, 1646.

1,80 m. h.; 4,50 m. br. C. — Life-size. — This picture, which decorated the cloister of the Franciscans, in Seville, was bought of the heirs of marshal Soult, in 1838.

***1739. — Zurbaran.** — Spaniard. — *The Funeral of a Bishop.*

In the middle, the bishop is lying on a litter decked with a brocade drapery; a monk places a crucifix into his hands; on the right, two priest are kneeling at his feet, and two children are standing; on the left, a pope, a king and a bishop; in the background, a group of bystanders.

2,50 m. h.; 2,25 m. br. — Life-size. — See the note, nº 1738.

***1495. — Sassoferrato** (Giovanni Battista Salvi, called). — Roman. — *The Annunciation.*

In a room, on the left, the Virgin, sitting near a table, with a book in her hand, turns round to the right, and looks at the angel, who kneels on one knee, holding a lily. Through the window, one sees a town and a stronghold.

0,98 m. h.; 0,74 m. br. C. — Fig. 0,75 m. — A copy from Barroccio. — *Musée Napoléon.*

***1112. — Albani.** — Bolonese. — *Apollo and Daphne.*

Daphne runs away on the left towards the river Peneus, the

banks of which are in sight, and holds in her hand the arrow that has just been shot at her by Cupid, who flies, on her right side, through a cloud. She turns round and looks at Apollo, who pursues her, wearing a quiver.

0,17 m. h.; 0,35 m. br. Copper. — Fig. 0,12 m. — Engr. by Filhol and Landon. — Coll. of Louis XIV.

***1447. — Guido Reni.** — Bolonese. — *Ecce Homo.*

In a luminous oval, Christ is seen in full face, crowned with thorns, his head bent backwards, his eyes looking up, skyward.

0,62 m. h.; 0,48 m. br. — Breast-piece; life-size. — Engr. by Filhol. — Coll. of Louis XIV.

***1392. — Mola.** — Bolonese. — *The Vision of St Bruno.*

On the left, under a tree, the saint, lying down, lifts up his head, in profile, to the sky, in which two cherubs appear to him. A landscape, in the background.

0,94 m. h.; 0,70 m. br. C. — Fig. 0,50 m. — Engr. by Gilles Rousselet, Filhol and Landon. — Coll. of Louis XIV.

***1235. — Carracci** (Antonio). — Bolonese. — *The Flood.*

A crowd of people endeavour to shun the rising flood by taking refuge on the highest spots; on the left, a man clings to a tree; on the right, a father raises his arms to the sky, surrounded by his wife and children. In the middle, people are swept away by the water; afar off, Noah's ark.

1,66 m. h.; 2,47 m. br. — Fig. 0,65 m. — Engr. by Landon. — Bought by Louis XIV of the heirs of cardinal Mazarin.

***1160. — Pietro Berettini da Cortona.** — Florentine. — *Jacob and Laban.*

On the left, under tall trees, Rachel and Lia are surrounded by their children; on the right, Jacob and Laban sacrifice a ram; before them, a servant kindles the stake.

1,97 m. h.; 1,75 m. br. C. — Under life-size. — Engr. by Trière, Bonnacini and Landon. This picture was bought by Louis XVI, in 1784, at the sale of M. de Vaudreuil; it previously belonged to prince de Conti.

***1330. — Guardi.** — Venetian. — *The Festivities of Shrove Thursday in Venice.*

In the middle of the Piazetta, near a pavilion, whence gondoleers exercise themselves on the left, the Doge and nobility look at the spectacle, from the gallery of the palace. On the right, the « procuraties »; in the centre, the people seated on tiers of benches.

0,67 m. h.; 1 m. br. C. — Fig. 0,08 m. — Engr. by Brustolon. — Ancient coll.

***1305. — Giordano** (Luca). — Neapolitan. — *Mars and Venus.*

Venus stretched out on a bed, naked, in three quarters profile to the right, turns to Mars, who, standing behind, shows her, on the

left, the forges of Vulcanus; on the right, two maid-servants; at the foot of the bed, two Loves.

0,65 m. h.; 0,76 m. br. C. — Fig. 0,55 m. — Engr. by Pierron, Filhol and Landon. — Ancient coll.

1331. — Guardi. — Venetian. — *The Feast of Corpus Domini, in Venice.*

On the place of San Marco, on the left, near the Campanile, the Doge, surrounded by the dignitaries, attends the procession of the Holy Sacrament; the crowd, thronging on the wayside, look at the spectacle; on the right, the Clock Tower.

0,67 m. h.; 0,98 m. br. C. — Fig. 0,10 m. — Engr. by Brustolon. — Ancient coll.

***1460. — Ricci** (Sebastiano). — Venetian. — *Polyxene sacrificed to the Ghost of Achilles.*

A young warrior shows Polyxene the tomb of Achilles, which rises on the left; on the right, the priests prepare the sacrifice; in the middle distance, soldiers in front of a circular palace.

0,56 m. h.; 0,98 m. br. C. — Fig. 0,28 m. — Ancient coll.

***1347. — Longhi** (Barbara). — Bolonese. — *The Virgin and the Child.*

The Virgin, in three quarters profile to the left, holds in her lap the Child, who crowns a nun kneeling before him.

0,39 m. h.; 0,32 m. br. C. — Half-fig., 0,54 m. — *Musée Napoléon III.* — Campana coll., 1862.

***1461. — Ricci.** — Venetian. — *The Chastity of Scipio.*

On the right, Scipio sits on a high throne. Allatius, followed by several servants bearing presents, bows before him; in the foreground, an oldman leads the young bride, who looks deeply disturbed. In the background, the Roman legions.

0,56 m. h.; 0,96 m. br. C. — Fig. 0,28 m. — Ancient coll.

***1409. — Panini.** — Lombard. — *A Concert given in Rome, on the of* 26th *November* 1729, *on the occasion of the birth of the Dauphin, Louis XV's son.*

The concert-room is erected in the court of the Embassy. On the right, cardinal de Polignac, the French ambassador. In the foremost rank, the cardinals.

2,47 m. h.; 2,04 m. br. C. — Fig. 0,18 m. — Coll. of Louis-Philippe.

***1210. — Cardi** (Lodovico) of Cigoli. — Florentine. — *St Francis of Assisi.*

In profile to the left, his hands clasped, in a monk's garb.

0,79 m. h.; 0,59 m. br. C. — Breast-piece, life-size. — Bought in 1821.

***1403. — Panini.** — Lombard. — *A Feast.*

Under a circular portico, on the right, guests are assembled around a table; on the left, two man-servants fill flasks with wine.

0,35 m. h.; 0,38 m. br. C. — Fig. 0,10 m. — Ancient coll.

***1404. — Panini.** — Lombard. — *A Concert.*

On the left, before a loggia, musicians, sitting round a table, execute a piece of music; on the right, near a statue, a group of hearers. In the background, a circular gallery.

0,38 m. h.; 0,39 m. br. C. — Fig. 0,10 m. — Ancient coll.

1227. — Carracci (Annibale). — Bolonese. — *The Martyrdom of St Stephen.*

On the left, before the ramparts of a town, the saint is stoned to death; on the right, a group of bystanders; in the sky, an angel brings down a crown and a palm, and, in the Heavens open, the Father Almighty and Christ.

0,50 m. h.; 0,67 m. br. C. pasted on wood. — Fig. 0,17 m. — Engr. by Baudet (Chalc. of the Louvre). — Coll. of Louis XIV.

1339. — Lanfranco. — Lombard. — *The Coronation of the Virgin.*

Christ, sitting upon clouds, in three quarters profile to the left, with a white cloak draped over his legs, crowns the Virgin, who, in full face, with a red robe and a blue cloak, folds her arms on her breast; below, in the foreground, St Augustine and St Willam are at prayers: on the left, an angel turns over the leaves of a book.

2,20 m. h.; 1,44 m. br. C. — Life-size. — Engr. by E. Baudet and Landon. — Coll. of Louis XIV.

***1257. — Giuseppino** (Giuseppe Cesari, called le Josépin, or il). — *Diana and Actæon.*

Diana and her companions, while bathing near a grotto, turn round and descry Actæon, who comes forward with his dogs.

0,50 m. h.; 0,65 m. br. — Fig. 0,34 m. — Coll. of Louis XIV.

***1124. — Caravaggio** (Michelangelo Amerighi, called). — Lombard. — *Portrait of Alof de Wignacourt, Grand-Master of Malta, in 1601.*

He stands, the head in three quarters profile to the right, sheathed in armour, and holding the staff of command. On the right, a page holds out to him a helmet, with white and red feathers.

1,95 m. h.; 1,34 m. br. C. — Life-size. — Engr. by Larmessin, Landon and Filhol. — The painter got, as a payment for this portrait, painted in 1601, a knight's cross, a gold chain and two Mussulman prisoners. This picture belonged to M. de la Vrillière's secretary, who sold it to Louis XIV.

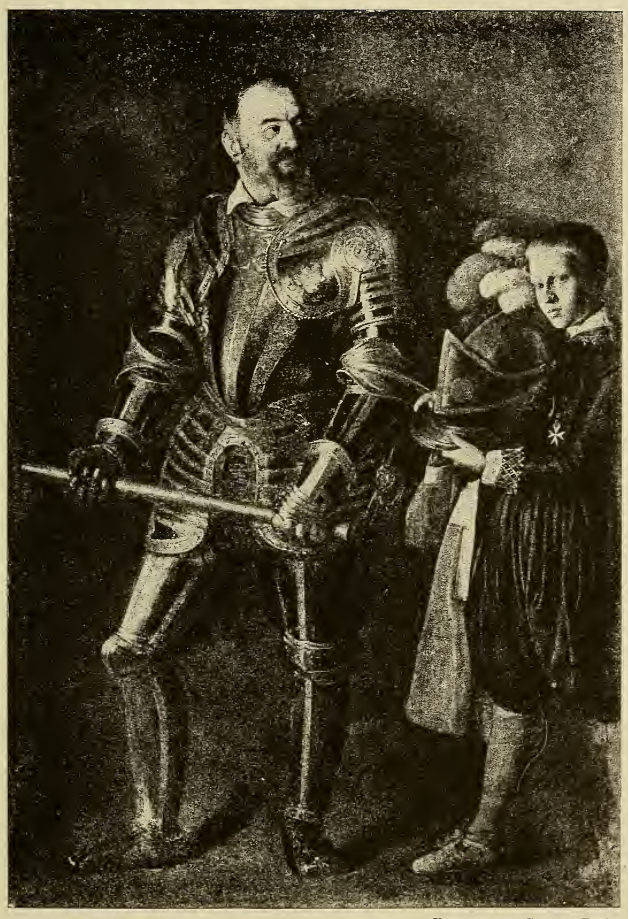
***1217. — Carracci** (Annibale). — Bolonese. — *The Virgin with the cherries.*

The Virgin, in full face, holds the child, who turns to St Joseph on the left, his eyes raised to the sky; this one offers him cherries.

1,20 m. h,; 0,97 m. br. C. — Life-size. — Engr. by Boulanger. — *Musée Napoléon.*

***1450. — Guido Reni.** — Bolonese. — *St Sebastian.*

On the left, the Saint, in three quarters profile to the right,



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

CARAVAGGIO (MICHELANGELO AMERIGHI, called)

1124. — *Portrait of Alof of Wignacourt.*

struck with an arrow, is tied up to a tree, his head to the left, his eyes raised to the sky; in the right background, three soldiers.

1,17 m. h.; 1,32 m. br. C. — Half-fig., life-size. — Bought by Louis XIV of the heirs of cardinal Mazarin.

***1111. — Albani.** — Bolonese. — *Diana and Actæon.*

On the left, the goddess sitting, naked, on a rock, surrounded by her companions, in three quarters profile to the right, points at Actæon, who is standing, in profile.

0,50 m. h.; 0,65 m. br. Copper. — Fig. 0,33. — Coll. of Louis XIV.

***1520. — Schidone** (Bartolommeo). — Lombard. — *The Holy Family.*

In the centre, the Virgin holds before her the Child, upright on a stone balustrade; on the left, St Joseph.

1,05 m. h.; 0,88 m. br. C. — Half-fig., life-size. — *Musée Napo'éon.*

***1486. — Rosso.** — Florentine. — *The Challenge of Pierus's daughters.*

In the middle distance, on a hillock, in the centre, Apollo is surrounded by gods and nymphs; in the left foreground, the Muses, undressed; on the right, the daughters of Pierus.

1,25 m. h.; 1,62 m. br. C. — Fig. 0,12 m. — Engr. by Desnoyers, Chauveau, Filhol and Landon. — Figured in the collections of Charles I, Jabach and Mazarin, whose heirs sold it to Louis XIV.

1340. — Lauri. — Roman. — *St Francis of Assisi in ecstasy.*

Under a clump of trees, on the left, the saint is seated, in profile to the right, dressed in a russet gown; he holds a skull on his knees; in the sky, cherubs surround an angel who plays on the viol; in the right background, a monk is at prayers.

0,48 m. h.; 0,38 m. br. C. — Fig. 0,35 m. — Engr. by Guttenberg, Landon and Filhol. — Ancient coll.

***1141. — Guercino** (Giovanfrancesco Barbieri, called il). — Bolonese. — *The Vision of St Jerome.*

The saint is lying down, on the right; in the air, an angel sounds the trumpet.

0,42 m. h.; 0,48 m. br. Copper. — Fig. 0,38 m. — Engr. by Nicolet, Chauveau, Filhol and Landon. — This picture, which belonged once to the count of Brienne, was acquired by Louis XIV.

***1379. — Maratta** (Carlo). — Roman. — *Portrait of Maria Madelena Rospigliosi.*

She is standing, nearly facing the front, in a black dress adorned with white guipure. The right hand, holding a fan, leans on a table on which is a letter with this inscription: *Al ill*^{ma} *el Ecc*^{ma} *sign*^{ra} *Maria Madalena Rospigliosi, per Carlo Maratti.* — Signed: Carlo MARATTI.

0,94 m. h.; 0,74 m. br. C. — Half-fig., life-size. — Coll. of Louis XVIII.

***1341. — Lauri.** — Roman. — *An Offering to Pan.*

Under a clump of trees, in the middle, a man pours out wine over an altar: on the left, women are kneeling; on the right, a satyr leads away a he-goat, another carries some fruit, and a child drinks.

0,50 m. h.; 0,58 m. br. C. — Fig. 0,15 m. — Ancient coll.

***1493. — Sassoferrato.** — Roman. — *The Holy Family.*

The Virgin, sitting, in three quarters profile, under a portico, holds in his arms the Child, who plays with St John, standing on the right.

0,47 m. h.; 0,37 m. br. C. — Fig. 0,70 m. — Copy of a picture of Raphael in the *National Gallery*, London. — *Musée Napoléon III.* — Campana coll., 1862.

***1474. — Romanelli** (Giovanni Francesco). — Roman. — *Venus and Adonis.*

On the left, under a red drapery, the goddess is reclining, in profile to the right, naked down to the waist, with a blue drapery wrapped about the lower part of her body. Love shows her Adonis, who is coming forward to the right, followed by a dog. A landscape in the background.

0,54 m. h.; 0,66 m. br. Oval-shaped. — Under life-size. — Engr. by Fontana.

***1444. — Guido Reni.** — *Christ and the Samaritan woman.*

On the left, Christ is seated on the margin of a well, in a red robe and a blue cloak. He turns his head to the Samaritan woman on the right, who stands in profile, dressed in a green robe, open on the breast, carrying in her left hand the vase that she has just filled up, and making with her right arm a gesture of astonishment. Afar off, in a landscape, several figures sitting under trees.

0,59 m. h.; 0,82 m. br. C. — Fig. 0,50 m. — Engr. by Luigi Fabri, Filhol and Landon. — Coll. of Louis XIV.

***1164. — Pietro da Cortona.** — Florentine. — *The Virgin and the Child.*

On the left, the Virgin is sitting, holding the Child. This one looks at St Martine, who bows to him and presents him with a lily.

1,15 m. h.; 1,50 m. br. C. — Life-size. — Engr. by Gilles Rousselet and Landon. — Bought of the prince of Carignan under Louis XV.

***1119. — Allori** (Cristoforo). — Florentine. — *Isabella of Aragon implores the mercy of Charles VIII.*

The king comes foward to the right, followed by a knight and a page who lifts up a door-curtain; he stretches out his sceptre to the princess, who is kneeling; in the right background, her husband, duke Galeas Sforza, is lying on a bed.

1,21 m. h.; 1,57 m. br. — Fig. 0,80 m. — Coll. of Louis XVIII.

1230. — Carracci (Annibale). — Bolonese. — *Diana discovering Calisto's pregnancy.*

On the bank of a lake, Diana is sitting on the right, surrounded

by his nymphs, in profile to the right, a blue cloak over her shoulders, a bow and arrows at her feet; she orders to strip Calisto, who struggles in the hands of her companions, on the left. In the left background, a waterfall, rushing down amidst rocks; on the right, a plain.

1,61 m. h.; 2,05 m. br. C. — Fig. 0,34 m. — Engr. by Filhol and Landon. — Ancient coll.

*1165.— **Pietro da Cortona.**— Florentine.— *Romulus and Remus.*

Faustulus comes forward to the left and brings to his wife, seated under a thatched roof, with a child and a servant by her side, little Romulus, that he holds in the folds of his cloak; in the middle distance, on the right, near a tree, the She-wolf suckles Remus. In the background, a landscape, where cattle are grazing.

2,51 m. h.; 2,66 m. br. C. — Life-size. — Engr. by Petit, Strange and Landon. — Painted for marquis de la Vrillière. — *Musée Napoléon.*

*1549. — **Tiepolo** (Gianbattista). — Venetian. — *A Banner.*

On one side : *St Martin saying Mass;* in the foreground, a young acolyte holds out to him the Gospel; in the middle distance, another acolyte lifts up the cross, and a third one bows over the altar.

On the other face : *the Virgin holding the Child* is seated on ruins, and looks at St John, who bows to them on the left; in the sky, two cherubs.

0,95 m. h.; 0,69 m. br. C. — Fig. 0,66 m. — Given by the journal *l'Art*, in 1881.

" TRAVÉE ", OR SECTION C

(FRENCH SCHOOL OF THE 15th AND 16th CENTURIES)

*126. — **Clouet** (Attributed to Jehan), called Jehannet. — *Portrait of François I, king of France* (1491-1547),

He is seen in full face, the head in three quarters profile, to the right. Curly, falling mustachio; black hair, a big lock of which covers the ear. Jerkin leaving the neck bare, in white satin, with black velvet stripes, embroidered with gold; slashed sleeves, through which the white shirt appears, bordered with black edging, and bagging on the breast. Black flat cap, braided with pearls and adorned with a curled white feather. Enamelled gold collar, from which the medal of St Michael is hanging. The left hand leans on the hilt of the sword; the right one, on a balustrade decked whith green velvet, holds gloves. Red damask hangings in the background.

0,96 m. h.; 0,74 m. br. W. — Breast-piece, life-size. — This portrait, attributed by Father Dan et by Félibien to one of the Clouets, and by M. Denon to Mabuse, was first placed in Fontainebleau, where it was still in 1710. Transferred afterward into the gallery of the kings, when the Museum of Versailles was founded, it was brought to the Louvre in 1848.

996. — French School of the 14th century. — *Christ, dead, is upheld by the Father Almighty and the Virgin.

Christ, naked, in three quarters profile, to the right, crowned with thorns, bleeding from his wounds, is upheld under the arms by the Father Almighty. This one stands, in the middle distance, in full face, with white beard and hair, wrapped up in a blue cloak; on the right, the Virgin, with a blue cloak, in three quarters profile, to the left, supports he son, whom she sadly looks at; near her, St John, wearing a red cloak, leans his head upon his right hand. On the left, five angels, in bright clothes, their wings spread out, are at prayers; one, in the foremost rank, embraces the thigh of the sufferer. Gold ground.

Round-shaped. Diam. 0,64 m. W. — Acquired in 1864. — On the back, the arms of Burgundy.

***1007. — French School of the 16th century. — *Portrait of François I, king of France* (1491-1547).**

He is seen in full face, the head in three quarters profile to the left. Brown beard, mustachio and hair. Black velvet flat cap, adorned with pearls, a medallion and a curled white feather. Cherry-coloured jerkin, trimmed with alternate gold and silver cords, perpendicularly fastened to rings which aigulets connect with big pearls. Black cloak, with fur collar and gold and pearl embroidered sleeves. Black belt, embroidered with gold. The left hand, the little finger of which wears a ring, rests on the hilt of the sword. The right hand, open, is brought forward. Evenly coloured dark ground.

0,83 m. h.; 0,58 m. br. C. — Breast-piece, life-size. — Acquired, in 1828, from the Revoil coll. as being a work of Holbein, this picture was then on a panel and was transported on canvas. A similar portrait, attributed to Lionardo da Vinci, is in the coll. of lord Ward, in England.

998. — French School of the 15th century. — *The Deposition.

In the middle, the Virgin, kneeling, in full face, bears in the folds of her blue cloak, Christ's naked body, whose bleeding head is upheld, on the left, by Abbot Guillaume, the prior of Saint Germain-des-Prés, dressed in a rich cope, with a red ground. Between the Virgin and the abbot, a Holy Woman weeping, in her knees, in a black gown and a green cloak; on the right, standing, in three quarters profile to the left, St John, clothed in a red robe and a pink cloak, clasps his hands, and St John of Arimathea, wearing a green robe, a brown turban, and a brown flowered cloak, holds the crown of thorns. In the foreground, the Magdalen, in a white robe and cap, with a red cloak, holds the vase of perfume, with the inscription : LVCIPIO AF; in the left, opposite her, near a skull and a tibia, a holy woman, kneeling, in three quarters profile to the right, wrapped up in a blue cloak, clasps her hands. In the right background, Mount Calvary with the three crosses; on the left, the abbey of

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

FRENCH SCHOOL OF THE 15th CENTURY.

998. — *The Deposition.*

Saint-Germain-des-Prés, the Seine, the buildings of the Louvre; on the horizon, Montmartre hill.

1 m. h.; 2,04 m. br. W. — Fig. 0,80 m. — Formerly, decorated the vestry of Saint-Germain-des-Prés; was saved, during the Revolution, by Alexandre Lenoir, who transported it to the national Depot of the national Monuments. Placed at St Denis during the Restauration, it was brought to the Louvre en 1845. Considered as being the work of a pupil of *Van Eyck*, then of an Italian painter named Fabrino, who came to France under Charles VII, this picture seems, in our mind, more likely to be by some French master of the 15th century.

272. — Dubois (Ambroise). — *The Baptism of Clorinda.*

On the left, Clorinda lying on the ground, backed by a tree, in profile to the right, with her sword and shield at her feet; on her fair hair, a helmet is placed. Tancrede comes up to her, carrying water in a helmet. On the right, in the middle distance, the camp of the crusaders, and a soldier who draws water from a pool. On the horizon, the walls of a fortress and a range of mountains.

1,70 m. h.; 2.10 m. br. C. — Life-size. — Coll. of Henri IV. — Comes from the queen's apartment in the castle of Fontainebleau, where it was one of a set of eight paintings representing the story of Tancrede and Clorinda.

***1010. — French School of the 16th century.** — *Portrait (supposed) of Jean d'Albon, seigneur de Saint-André, governor of Bourbonnais, brother of the marshal, dead in* 1550.

In full face, the visage shaved, the grey hair falling in big locks over the ears. On the head, a black flat cap, braided with pearls, slightly cocked on the left; black jerkin, which lets the collar of a white shirt pass; chestnut-coloured cloak, with broad facings and slashes in white fur. Evenly coloured greenish ground; in the upper part, one reads : MONSIEUR DE SAINT-ANDRÉ.

0,14 m. h.; 0,15 m. br. W. — Breast-piece, half-life-size. — Acquired in 1882. — Timbal coll.

1001 *bis*. — French School of the 15th century. — *The Virgin with the Child.*

The Virgin, dressed in a red and gold brocade robe, over which is a blue cloak, her forehead adorned with a velvet black band, in the middle of which is a precious gems, is sitting in three quarters profile, to the right, pressing his left breast with her right hand, and, with the other, upholding the Child. The border of the panel forms the frame.

0,29 m. h.; 0,19 l. br. — Half-fig., half-life-size. — Acquired in 1892, at Nantes.

***134. — Clouet de Navarre** (Attributed to). — *Portrait of Louis de Saint Gelais, seigneur de Lansac, knight of honour of Catharine of Medici, captain of one of the companies of the Hundred Gentlemen, under Charles IX* (1513-1589).

In three quarters profile, to the right. Fair beard and mustachio. Fair and short hair. Black velvet flat cap. Garment of the same colour, buttoned up with gold buttons; white frill. Round the neck, the collar of Saint Michael. Evenly coloured grey ground. In the

left upper corner, one reads : ÆT. 48. and at the bottom, on a balustrade : LOVIS DE S. GELAIS. S. De LANSAC.

0,32 m. h.; 0,23 m. br. W. — Breast-piece, half-life-size. — Ancient coll.

***1011. — French School of the 16th century.** — *Portrait of Jean de Bourbon Vendôme, count of Enghien.*

In three quarters profile, on the right. Mustachio beginning to grow; fair curled beard. Iron grey flat cap. Black jerkin, with the end of the sleeves of a light grey. Twofold collar. Blue ground. The frame is in carved book, of the « Renaissance ».

0,16 m. h.; 0,13 m. br. W. — Under life-size. — Bought 6500 francs in 1883. — Once belonged to M. Ingres.

***1026. — French School of the 16th century.** — *Portrait of Claude de Beaune, dame of Châteaubrun, duchess of Roannois.*

In three quarters profile, to the left; her fair curled hair appears under a black hood. Black bodice, cut low, with stripes of white fur; white gauze tucker, trimmed with pearls; open collar, with a frill. Pearl necklace and earrings. Evenly coloured ground. Dated in the right upper part : 1563.

0,31 m. h.; 0,23 m. br. W. — Breast-piece; under life-size.

***1001. — French School of the 15th century.** — *Christ, dead.*

The Virgin, wrapped up in a blue cloak and a white veil, in three quarters profile, to the left, bears on her knees the naked body of Christ, whose thorn-crowned head is uplifted by St John, standing on the left, in a crimson cloak. On the right, the Magdalen, with her fair hair flowing about, her hands clasped upon her breast, is at prayers. Green hangings in the background.

0,29 m. h.; 0,20 m. br. W. Oval-shaped. — Half-fig., under life-size. — Presented by M. Maciet in 1888.

1011 *bis.* — Corneille de Lyon (Attributed to). — *Portrait of Louise de Rieux, marchioness of Elbœuf.*

In three quarters profile, to the left. On her fair hair, a pink and gold cornet with a long black veil; she wears a black low dress, square cut, with white slashes; round her neck, a necklace and a chain. Greenish ground. On the back of the panel, one reads : *madame Dallebœuf, Louise de Rieux, femme de René de Lorraine, marquis d'Elbeuf.*

0,16 m. h.; 11 m. br. W. — Breast-piece, under life-size. — Presented, in 1892, by M. Rodolphe Kann.

***995. — French School of the 14th century** (Charles VI's reign). *The last Eucharistical Communion and the Martyrdom of St Denis Areopagite, first bishop of Paris.*

In the middle, Christ upon the cross, in three quarters profile to the right, and the Father Almighty surrounded by cherubs. On the left, Christ, clad in a golden garment and a blue cloak, gives the

Sacrament to the bishop, whose head passes through the bars of the prison; in the foreground an angel, with unfolded wings, is at prayers, with a censer close to him; on the right, the bishop, wearing a blue and gold cope, on his knees before the block, is beheaded by an executioner who raises his axe; a clerk has just suffered. Another, standing, calmly waits for death. In the middle distance on the right, a group of five bystanders. Gold ground.

1,60 m. h.; 2,08 m. br. C. — Half-life-size. — Presented, in 1863, by M. Frédéric Reiset.

***999. — French School fo the 15th century.** — *Portraits of Jean Juvénal des Ursins, baron of Trainel, president in the Parliament, dead in* 1431, *of his wife Michelle de Vitry and of their eleven children.*

They are kneeling, in three quarters profile, to the left : the father, wears a sword on his side, and has before him a book open on a prayer-stool, with his helmet; behind him, his wife, in a widow's dress : under these two figures, this inscription runs : *Ce sont la représentation de nobles personnes Messire Jehan Juvenel des Urssins, chevalier et baron de Trainel, conseiller du Roy et de dame Michelle de Vitry, sa femme et de leurs enfants.*

The first of the children is a bishop, clad in a red cope and wearing a mitre ; the inscription runs : *Révérend père en Dieu, messire Jehan Juvenel des Urssins, docteur en loys et décrets, en son temps évesque et comte de Beauvais, depuis évesque et duc de Laon, pair de France, conseiller du Roy.*

A woman, dressed as a widow, is by the side of a man at arms. The inscription informs us that these are : *Jeanne Juvenel des Urssins qui fut conjointe par mariage avec noble homme, maistre Nichola Brulart, conseiller du roi, et messire Loys Juvenel des Urssins, chevalier, conseiller et chambellan du Roy, et Bailly de Troyes.*

Two ladies, dressed alike : grey flowered bodice, red skirt and head-gear adorned with precious stones, are side by side ; they are : *Dame Jehanne des Urssins qui fut conjointe par mariage avecque Pierre de Chailli et damoiselle Eude Juvenel des Urssins qui fut conjointe par mariage à Denis des Mares, escuyer, seigneur de Dove.*

Then comes a man at arms : *Denis Juvenel des Urssins, escuyer eschanson de Monseigneur Loys, Delphin de Viennois, et duc de Guienne.*

A nun : *Seur Marie Juvenel des Urssins, religieuse á Poissy.*

The chancellor has before him, upon a prayer-stool, a book and his helmet. The inscription bears : *Messire Guillaume Juvenel des Urssins, seigneur et baron de Trainel, en son tems conseiller du Roy, bailly de Sens, chancelier de France.*

Two men at arms are on his right side : *Pierre Juvenel des Urssins, escuyer et Michel Juvenel des Urssins, escuyer et seigneur de La Chapelle en Brye.*

The last figure is the archbishop of Rheims, in a red cope, with the

mitre, and bearing the crosier : *Très révérend Père en Dieu, messire Jacques Juvenel des Urssins, archevesque et duc de Reims, premier Per de France, conseiller du Roy et président en la Chambre des Comptes.* The background represents a chapel, with three naves, in front of which a gold-woven drapery is hung half-way.

1,63 m. h.; 3,50 m. br. W. — Under life-size. — This picture, which had been attributed by Alexandre Lenoir to one of the brothers Bellini, is certainly the work of a French painter of the first part of the 15th century. It is described by Montfaucon in his book on the Monuments of the French monarchy. Placed in St Remi's chapel, which belonged to the Orsini family, in the church Notre-Dame, in Paris, it passed, during the Revolution, into the Museum of the Petits-Augustins, and was given over to the Louvre in 1829.

***1000. — French School of the 15th century.** — *Portrait of a woman.*

In three quarters profile, to the right ; on her fair hair a red cap is placed, with a white quilled border, covered over with a black veil, strewn with precious stones. She wears a white whimple and a blue silk bodice, partly hidden by a red gown with fur sleeves. A medal on her breast. Round the neck, a necklace with clasp, and a chain supporting a medallion, where John the Baptist is represented. In her left hand, the thumb of which wears a ring, she holds a streamer on which one reads : DE QVOILQUE NON VEDE YO MY RECORDE. On her right hand, two rings. Gold ground, strewn with pansies, which are also on the frame. Between each flower, the letters E and S are put alternately.

0,36 m. h., 0,26 m. br. — Breast-piece, under life-size. — Bought 150 francs, in 1846, of M. Raimond Pelez.

***1012. — French School** (between 1525 and 1531). — *Portrait of Guillaume, baron of Montmorency, dead in* 1531.

In three quarters profile, to the right, in a praying attitude, clasping his hands. White hair : bald forehead ; emaciated face. Fur-trimmed black cloak, and red gown, seen through the slashes of the sleeves. On the evenly coloured black ground, one reads : APLANOS, and, beneath the portrait :

Le baron de Montmorency
Nommé Guillaume près ainsy
Qu'est cy pourtraict. L'an mil en date
Cinq centz vingt et cinq pour bon acte
Rediffya ce temple icy.

0,40 m. h.; 0,19 m. br. W. — Breast-piece, half-life-size. — Ancient coll. — Formerly in St Martin's church, at Montmorency.

***289. — Foucquet** (Jean). — *Portrait of Charles VII, king of France* (1403-1461).

In three quarters profile, to the right. A blue hat, with tucked up brims, embroidered with gold. Fur-trimmed red gown, tightened on the waist. The two hands, crossed, rest upon a brocade cushion. A blue curtain is lifted up on both sides of the frame. In the upper

part, one reads: LE TRÉS GLORIEUX ROY DE FRANCE, and, at the bottom: CHARLES SEPTIESME DE CE NOM.

0,86 m. h.; 0,72 m. br. W. — Breast-piece, life-size. — Bought 450 francs in 1838.

365. — Gourmont (JEAN DE). — *The Nativity.*

In the ruins of a temple of a fanciful architecture, the Virgin, wrapped up in a blue cloak, is kneeling, and gazes at the Child, before her, propped upon a stone and surrounded by little angels; in the middle distance, St Joseph leans his back againts a pillar; in the right foreground, an angel, sitting on the shaft of a column, plays on the hurdy-gurdy, and turns to the Saviour; on the left, two shepherds, one of whom is about to kneel, and the other looks in the sky at the dancing rings of the angels, who carry streamers or musical instruments; in the left background, a court-yard, through which two shepherds are coming forward.

0,93 m. h.; 1,15 m. br. W. — Fig. 0.20 m. — Comes from the castle of Ecouen. Brought to the Louvre under Napoleon I. This picture, which had been attributed to Carle van Mander, is mentioned by Mariette, who restores it to Jean de Gourmont, whose several prints are composed in the same manner and with the same architectural details.

***997. — French School (the end of the 14th century).** — *The Entombment.*

Christ's dead body is carried to the sepulchre by three old men; the one, on the right, takes hold of the neck; another in the middle, supports the trunk; the third, on the right, bears the feet; in the middle distance, the Virgin, with a blue robe, and, behind her, St John; by her side, the Magdalen, with her fair hair loosely flowing, and Mary Salome, with a white veil over her head; on the left, an abbot witnesses the proceedings. Gold ground.

0,32 m. h.; 0,24 m. br. W. — Fig. 0,22 m. — Acquired in 1869.

***1030. — French School of the 16th century.** — *Portrait of Catharine of Medici, queen of France* (1519-1589).

In three quarters profile, to the left. Black bodice and white collar. A black chaperon hiding the ears, and a gauze veil, of the same colour, ending in a point on the forehead.

0,30 m. h.; 0,25 m. br. W. — Breast piece, half-life-size.

***1015. — French School of the 16th century.** — *Portrait of François de Lorraine, duke of Guise, born in* 1519, *killed at the siege of Orleans in* 1563.

In three quarters profile, to the left. Fair mustachio and beard. On the head, a black flat cap, adorned with gold embroidery and a white feather. Black velvet garment; plaited white collar. On the breast, the medallion of the Order of St Michael hangs from a golden ribbon.

0,32 m. h.; 0,24 m. br. W — Breast piece, half-life-size. — This portrait seems to be a copy. The notice of 1841 attributed it to François Clouet.

***1017. — French School of the 16th century. — *Portrait of Michel de l'Hôpital, Chancellor of France* (1505-1573).**

In three quarters profile, to the left; almost bald, with white mustachio and long white beard. Dressed in black: white falling collar. In the lower part : MICHEL DE L'HOSPITAL CHANC. DE FR.

0,32 m. h.; 23 m. br. W. — Breast-piece, half-life-size. — This portrait, attributed to François Clouet in the notice of 1841, is an ancient copy. — Ancient coll.

***1003. — Burgundian School of the 15th century. — *Portrait of Philippe the Good, duke of Burgundy* (1396-1467).**

In three quarters profile, to the right; the face is shaven; on the head a black chaperon. The black clothes show a white shirt-front bordered with black, on which a small cross is attached. Round the neck, the Order of the Golden Fleece, which the duke had instituted in 1430. The two hands, close to each other, rest on a balustrade; the right one wears a ring and holds a roll of paper. Ground of an even greenish hue.

0,32 m. h.; 0,23 m. br. W. — Breast-piece, half-life-size. — Sauvageot coll. — Had been bought at the Julienne sale (N° 218 in the Catalogue).

***1025. — French School of the 16th century. — *Portrait of Nicolas de Neuville, seigneur of Villeroy, Secretary of State under the kings Charles IX, Henri III, Henri IV and Louis XIII* (1543-1617).**

In three quarters profile, to the right; the mustachio, beard and hair are black; black flat cap, cocked on the right. Black clothes; a little white ruff. Yellowish ground, on which one reads, in the upper part : M DE VILLEROY. and at the bottom : NIC. DE NEUVILLE, S. DE VILLEROY, SEC. DES.

0,32 m. h.; 0,23 m. br. W. — Breast-piece, half-life-size. — Ancient coll. — This portrait, attributed to François Clouet by the inventory of 1832, is an ancient copy.

***1022. — French School of the 16th century. — *Portrait of François, duke of Alençon, when a child* (1554-1584).**

In three quarters profile, to the right. On his fair hair, a black flat cap, adorned with a white feather. Black clothes, with gold embroidery, and white sleeves adorned with small bows of ribbon. Gold necklace, rolled up several times round the neck.

0,35 m. h.; 0,25 m. br. W. — Half-life-size. — Sauvageot coll.

1035. — French School of the 16th century. — *The Ball given in* 1581, *at Henri III's court, on the occasion of the marriage of Anne, duke of Joyeuse, with Marguerite de Lorraine.

In a hall, the betrothed, in gorgeous attire, holding each other by the hand, come forward to the left, and bow to king Henri III, sitting beneath a red canopy. By his sides, Catharine of Medici, his mother, and Louise of Lorraine, his wife; leaning against the king's

arm-chair, stands the duke of Guise, surnamed the Balafré; close to him, Marguerite of Navarre, drawing up her gown; in the right foreground, a lady, seated, seen from the back, talks with a gentleman; in the middle distance, musicians and courtiers. In the background, a gallery decorated with pilasters and niches containing statues.

0,41 m. h.; 0,63 m. br. Copper. — Fig. 16. — Attributed to François Clouet by the notice of 1841. — Ancient coll. — The ballet performed in this entertainment was etched by Jacques Patint in 1582.

*131. — **Clouet** (Attributed to François). — *Portrait of François de Lorraine, duke of Guise, born in* 1519, *killed at the siege of Orleans in* 1563.

In three quarters profile, to the left. Fair mustachio and beard, Black flat cap, adorned with a white feather. Richly clad in white, with gold embroidery, and a small black cloak. Twofold necklace, from which hangs a medal. The left hand leans on the sword. The right one, holding a pair of gloves, rests on a pedestal. In the background, a green curtain, drawn up.

0,28 m. h.; 0,16 m. br. W.— Fig. 0,19. — Ancient coll.

*1014.— **School of Fontainebleau** (16th century).— *The Chastity of Scipio.*

On the left, in a high throne, Scipio sits, in profile, to the right, stretching his arm towards a maiden whose only garment is a veil of gauze. An old man, kneeling, presents the conqueror with a casket; in the middle distance, a woman is standing: on the right, at the foot of the throne, two Roman soldiers, wearing helmets, are seen down to the waist.

1,27 m. h.; 1,19 m. br. — Fig. 0,90 m.

*128. — **Clouet** (François), called **Jehannet**. — *Portrait of Charles IX, king of France* (1550-1574).

In three quarters profile, to the left; he wears a black flat cap with white feathers, a black jerkin striped with golden twining, white sleeves, a small white ruff, white small-clothes and shoes. A rich necklace, from which hangs a cross studded with gems, falls on his breast. His left hand is laid on the hilt of his sword. His right one, which holds gloves, rests on the back of a red velvet arm-chair. In the background, green hangings, drawn up to the left.

0,32 m. h.; 0,18 m. br. W. — Full-length fig. 0,26 m. — This portrait, along with a life-size repetition, was removed from the Museum of Vienna in 1809, and brought to the Louvre. In 1815, the Museum of Vienna took back only the larger of the two, on which an incription reads as follows: " Charles VIIII, très chrétien, roy de France, en l'âge de XX ans, peinct au vif par Jannet, 1563. " It is supposed that these two portraits had been sent to Austria in 1570, at the time of the mariage of the King of France with the daughter of the emperor Maximilian.

*1009. — **French School of the 16th century.** — *Portrait of Charles de Cossé, first of that kin, count of Brissac, marshal of France* (1505-1563).

In three quarters profile, to the left. Fair beard and mustachio.

Black flat cap, with a white feather. Black jerkin, buttoned up, with green sleeves. Bluish ground. One reads on the right : M. DE BRISSAC ESTANT. DUC.

0,17 m. h.; 0,13 m. br. W. — Breast-piece, under life-size. — Ancient coll. — Attributed to Clouet, in the inventory of 1841.

French School of the 16th century. — *Portrait of a woman.*

In three quarters profile, on the right. On her blonde hair, which is crossed by white strings, a white gauze veil is laid, which falls down over her shoulders. Black bodice; white chemisette, with a low cut collar; black necklace.

0,38 m. h.; 0,24 m. br. W. — Breast-piece, under life-size. — Sauvageot coll.

127. — Clouet (François), called **Jehannet** (Attributed to). — *Portrait of François I, King of France* (1491-1547).

In three quarters profile, to the right. The beard and mustachio are just beginning to grow. Black flat cap, cocked on the left. Black garment, with white slashes, leaving the neck bare.

0,21 m. h.; 0,16 m. br. W. — Breast-piece, under life-size. — Sauvageot coll. — The Catalogue of Tauzia attributed it to Corneille of Lyons.

1016. — French School of the 16th century. — *Portrait of Jacques Bertaut, comptroller of the king's house, towards* 1560.

In three quarters profile, to the right. Thin mustachio and beard. Black flat cap and black clothes; white collar. The right hand holds a pair of buff gloves. On a balustrade this inscription his read : IAQ. BERTAVT CONTeur DE LA MN DV ROY.

0,20 m. h.; 0,15 m. br. W. — Breast-piece. — Ancient coll. — Behind the painting is a seal in red wax, stamped with Colbert's coat of arms. The inscription seems to be modern.

***1018. — French School of the 16th century.** — *Portrait of Jean Babou, seigneur of La Bourdaisière, marshal general of the ordnance* (1567-1569).

In three quarters profile, to the left. Bare head, fair hair; beard and mustachio of the same colour. Black garment, adorned with stripes of golden embroidery. In the lower part of the picture : JEAN BABOV, Sur DE LA BOVRDAISIERE.

0,32 m. h.; 23 m. br. W. — Breast-piece, half-life-size. — Ancient coll.

***1031. — French School of the 16th century.** — *Portrait of a woman.*

In three quarters profile, to the left. On her fair and curly hair a black cap is laid. Dark dress, with a large plaited frill. A necklace formed by several strings of pearls, which supports a locket.

0,32 m. h.; 0,25 m. br. W. — Breast-piece, under life-size. — Sauvageot coll.

***155. — Cousin** (Jean). — *The Last Doom.*

In the right foreground, angels, armed with sickles, attend upon the dead, who rise in their graves; in the middle, those who have come to life again, among whom a man wearing a crown, enter into

a cave; on the right, devils draw away the reprobates into hell. In the middle distance, an angel, standing, seems to preside over the Resurrection. Groups hurry, on the left, to a circular temple, the entrance of which is guarded by an angel; others are driven to the abyss. On the horizon, a tower is descried, the foot of which bathes in a river, and a ruined town. In the Heavens open, Christ stands on the earthly globe, holding a sickle, with the Virgin by his right side, St John by his left, and surrounded with saints. At his feet, seven angels are sounding trumpets, and, in the middle, an eighth angel bears a cross. In a corner, Joel and Jeremiah; Isaiah and Daniel, in the other.

1,46 m. h.; 1,40 m. br. C. — Fig. 0,20 m. — Engr. by Pierre de Jode. — *Musée Napoléon.* — This picture, first in the church of the Minims in the Wood of Vincennes, was placed in the vestry-room, after an attempt had been made to rob it. " Jean Cousin shows here a deep knowledge of anatomy and geometrical perspective. The most difficult foreshortenings are attempted with a bold decision, and obtained without effort. The touch, in this piece, is really astonishing, if it be true that this is the beginning of the French school in oil painting. " (CHARLES BLANC.)

***304. — Fréminet** (MARTIN). — *Mercury bids Æneas forsake Dido.*

In a room, on the right, Dido lies upon a bed, in three quarters profile, to the left, her waist wrapped up in some yellow cloth, with pearls in her fair hair, and a little dog at her feet; on the left, dressed as a warrior, Æneas, whose buskin is tied up by a Love, turns to Mercury, who, soaring in the air, orders him to depart; two Loves lift up a drapery, and two female attendants stand in the middle distance, behind the bed.

2,49 m. h.; 1,78 m. br. C. — Life-size. — Ancient coll.

***1029. — French School of the 16th century.** — *Portrait of Gaspard de Coligny* (1517-1572).

In three quarters profile, to the left. The mustachio, beard and hair begin to grow grey. Black jerkin, with vertical grey stripes and gold buttons; godrooned ruff. Gold collar.

0,17 m. h.; 0,12 m. br. W. Oval-shaped. — Breast-piece, under life-size. — Sauvageot coll.

1036. — French School of the 16th century. — *Henri III kneeling at the feet of Christ upon the cross.*

In the middle, Christ upon the cross; on the left, the king, kneeling on a cushion, in profile, to the right, is dressed in an open red gown, over which is wrapped the green velvet cloak of the knights of the Holy Ghost, the collar of whom he wears; on his head, a black flat cap, adorned with a gold buckle in front. In the background, a village.

0,20 m. h.; 0,13 m. br. W. — This painting might be attributed to Jean Rabel, the father, who lived in Paris at the end of the 16th century. Presented by M. Rodolphe Kann in 1891.

***1002. — Old Burgundian School.** — *Portrait of John the Fearless, duke of Burgundy* (1371-1419).

In profile, to the left; ruddy complexion; black cap, adorned with

a pear-shaped pearl ; black clothes, with fur collar and sleeves. Red hood, with a coat of arms embroidered on the left shoulder. In the right hand, he wears a ring. The left one rests on a table covered with a blue carpet adorned with flower-de-luces.

0,19 m. h. ; 0,20 m. br. W. — Half-fig., under life-size. — Sauvageot coll.

***1021. — French School of the 16th century.** — *Portrait of Silvie Pic de la Mirandole, countess of La Rochefoucauld* (1530-1556).

In three quarters profile, on the left. On her fair and curled hair is a black flat cap, braided with gold beads and adorned with a white feather. Black bodice trimmed with fur ; plaited white collar. Necklace in chiselled gold set with gems. In the upper part of the picture one reads : M. DE LA ROCHEFOUCAVLD.

0,30 m. h. ; 0,23 m. br. W. — Breast piece, half-life-size. — Ancient coll.

1028. — French School of the 16th century. — *Portrait of Chrestien de Savigny, one of the lieutenants of the duke of Mayenne.*

In three quarters profile, to the left. Fair mustachio and beard ; black flat cap ; black garment, with grey sleeves ; plaited white collar.

0,32 m. h. ; 0,25 m. br. W. — Breast-piece, under life-size. — Sauvageot coll.

***130. — Clouef** (Attributed to François). — *Portrait of Henri II, King of France* (1518-1559).

In three quarters profile, to the left. Mustachio and beard growing grey. Black flat cap, adorned with pearls and a white feather, cocked on the left. Black jerkin and cloak, embroidered with gold ; yellow small-clothes ; stockings and shoes with white slashes ; white shirt collar embroidered with gold. On the belt hangs a purse. The left hand rests on the pommel of the sword ; the right one hangs along the body and holds gloves. In the background, green hangings, drawn up on both sides.

0,35 m. h. ; 0,20 m. br. W. — Full-length fig. 0,30 m. — Coll. of Louis XIV. — Formerly in the King's little Gallery, at Versailles. Attributed to Clouet by the notice of 1841. "It does not seem to us that this painting, hard, without lightness, of a gloomy tone, should be, in spite of its cleverness, attributed to François Clouet, always fine and clear. It is very likely a copy or reduction of a portrait painted by this master." (Villot.)

***1008. — French School of the 16th century.** — *Portrait of an unknown man.*

In three quarters profile, to the right. Dawning mustachio ; the fair beard is divided in the middle. Black flat cap, adorned with a feather bent on the left. Black clothes, sprinkled with pearls, the slashes of which are bordered with golden braid ; round the neck a gold chain, on which hangs the medallion of St Michael. Even grey ground. At the bottom : FRANÇOIS I ROY DE FR.

0,15 m. h. ; 0,15 m. br. W. — Notwithstanding the inscription, it is impossible to know François I in this portrait.

***1006. — French School of the 16th century.** — *An Abbess, kneeling.*

In three quarters profile, to the right, dressed in black, with white whimple and cap; she holds a crosier that leans on her left shoulder; her clasped hands rest on a prayer-stool covered with a green drapery bearing a coat of arms: field azure with two chevrons, — and the motto: PENSER. I FAVLT DE LATTRE; a prayer-book is open upon it: on the left, hangings, drawn up.

0,81 m. h.; 0,40 m. br. W. — Full-length fig., under life-size. — Sauvageot coll.

***1033. — French School of the 16th century.** — *Portrait of Henri III, King of France* (1551-1589).

In three quarters profile, to the right. Black flat cap, with an egret; yellow jerkin, dark cloak, and godrooned ruff; round the neck, the Order of the Holy Ghost.

0,36 m. h.; 0,32 m. br. C. — Breast-piece, under life-size. — Sauvageot coll.

***1004. — Burgundian School of the 15th century.** — *Pierre II, duke of Bourbon, sire of Beaujeu, Louis XI's son-in-law* (1439-1503).

In a gallery, the duke is kneeling, in three quarters profile, to the right, his hands clasped. On his fair hair is a black flat cap. Fur-trimmed crimson clothes. Around the neck, the Order of St Michael. On the right, St Peter, dressed in a lilac-coloured robe and a green cloak, carrying keys in his right hand, turns round, in three quarters profile, to the left. In the background, through a wide opening, the country is descried.

0,73 m. h.; 0,60 m. br. W. — Half-life-size. — Acquired in 1842. — Coll. of Louis-Philippe.

***1005. — Burgundian School in the 15th century.** — *Anne de France, duchess of Bourbon, dame of Beaujeu, Louis XI's daughter* (1462-1522).

In a gallery, the duchess is kneeling, in three quarters profile, to the left, clasping her hands. Black veil and clothes; sleeves lined with white fur. Around the neck, a black cord on which hangs a gold collar, chiselled and richly set with gems; on the left, St John is standing, dressed in a green robe and a red cloak; he carries a pyx out of which a dragon springs. In the background, through a wide opening, the country, with a tower, the foot of which dips into a river.

0,72 m. h.; 0,51 m. br. W. — Half-life-size. — Given by M. Maciet in 1888. — This panel, from the same hand as the preceding one, and composed to front it, is certainly the other wing of one triptych, the central part of which is lost.

***1013. — School of Fontainebleau.** — *Diana.*

On a knoll, near a clump of trees, the goddess, naked, comes forward to the left, in profile, her head in three quarters, wearing

in her fair hair a golden crescent. A yellow drapery floats over her shoulders; her quiver is held by a blue cord; her left hand, which hangs down, carries a bow, and in her right one, raised up towards the shoulder, there is an arrow; on her left side, a greyhound gambols about. Landscape in the background.

1,80 m. h.; 1 m. br. C. — Life-size. — From the palace of Fontainebleau.

1034. — French School of the 16th century. — *A Ball at the court of Henri III.*

In a large hall, the floor of which is strewn with flowers, noblemen and ladies, gorgeously attired, dance in a ring, holding one another by the hand; on the left, surrounded by those of his retinue, the king stands, dressed in brown clothes, having by his right side his mother, Catharine of Medici, in black; in the foreground, a woman, seen from the back, in a white gown, sits upon a stool; in the middle, two little dogs.

1,20 m. h.; 1,83 m. br. C. — Fig. 0,70 m. — Ancient coll. — This picture, attributed to François Clouet by the notice of 1841, cannot be this master's work.

304 *bis*. — Froment of Avignon (Attributed to Nicolas). — *Portraits of René d'Anjou, count of Provence, duke of Lorraine, king of Naples* ("le bon roi René"), *and of his second wife, Jeanne de Laval.*

Left wing. — The king, wearing a kind of black head-band, and draped in a fur-lined brown cloak, has round his neck the Order of St Michael, and holds a bead-roll in his hands.

Right wing. — The queen, dressed in a dark robe trimmed with fur, wears on her head a cornet-shaped black coif.

Diptych, the wings of which are 0,27 m. by 0,13 m. each. — Breast-piece. — According to a tradition, it was given by king René to "sieur" Jean de Matheron, *maître rational* in the court of Provence; it was kept in this family down to 1872, then disposed of to M. Chazaud and purchased by the Louvre at the latter's sale, in 1891. Nicolas Froment is the author of the *Awakening of Lazarus*, in the Museum of Florence, and of the *Burning Bush*, which is placed in the cathedral of Aix-en-Provence.

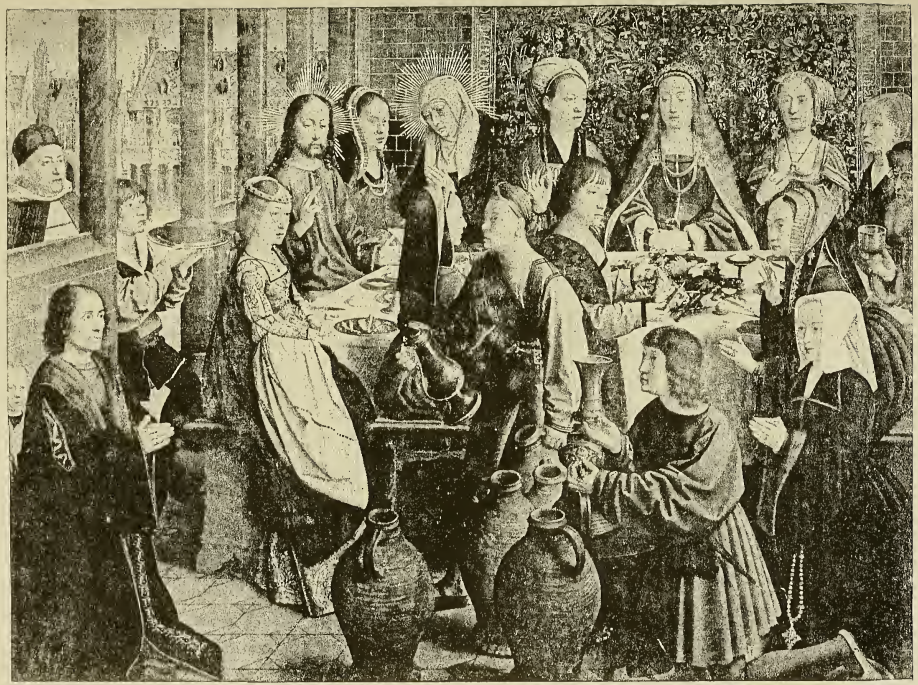
"TRAVÉE" OR SECTION D

(FLEMISH AND DUTCH SCHOOLS)

***2030. — Matsys** (Quentin). — Fleming. — *Christ, blessing.*

In full face. Fair beard and hair. He wears a red cloak fastened by a clasp of goldsmith's workmanship over a blue robe; in his left hand, he holds a crystal globe surmounted by a cross, while he gives his blessing with the right one. Gold ground.

0,54 m. h.; 0,40 m. br. W. — Breast-piece, life-size. — Bequeathed by viscount of Ségur-Lamoignon (1876).



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

GÉRARD DAVID.

1957. — *The Wedding-Feast at Cana.*

2720. — **Holbein** (HANS), THE YOUNGER. — German. — *Portrait of a man.*

In three quarters profile, to the left, wrapped up in a fur-lined brown cloak, with a black flat cap, he holds in the left hand a carnation and a bead-roll, on which hangs a small death's head.

0,42 m. h.; 0,33 m. br. W. — Breast-piece, half-life-size. — Engr. by Filhol. — Coll. of Louis XIV.

***1957.** — **Gerard David** (Attributed to). — Fleming. — *The Wedding at Cana.*

In a hall a table is set up, behind which a rich tapestry is hanging, bearing on its red border inscriptions in letters of gold. In the middle, facing the front, the bride sits, with a red dress; on the right, her mother and three guests; on the left, the Virgin, with a white veil on her head, her hands clasped, stoops to Christ, seated at the end of the table, between two women. In the middle of the foreground, male and female servants are busy handing round bottles and dishes; on the left, the donor of the picture, dressed as a provost of the Company of the Holy Blood, in a red coat and a fur-lined black cloak; behind him, his young son; on the right, in the same attitude, the lady donor, with a black dress. Without, in a public place, a predicant friar looks into the hall, while a young page ascends a flight of steps and brings in a cake. In the left background, the " place du Saint-Sang ", at Bruges.

0,96 m. h.; 1,28 m. br. W. — Fig. 0,60 m. — Coll. of Louis XIV. — Was attributed in turns to Jean de Bruges by Bailly, to Memling in the inventories of the Empire, and to Roger van der Weyden. According to Mr. Weale, the author must be Adrian Ysenbrant, a pupil of Gerard David, who lived about 1520.

***2640.** — **Zustris**. — Dutch. — *Venus and Cupid.*

On the left, the goddess, lying naked on a bed, turns in profile to the right, and fondles some doves placed on the ground, which Cupid, stretched out upon a cushion, points at with an arrow; on the right, in a landscape, Mars, clad in an armour, comes forward to the goddess, and four guests are sitting round a table.

1,34 m. h.; 1,83 m. br. C. — Life-size. Engr. by Romanet, Filhol and Landon. — Coll. of Louis XIV.

***2719.** — **Holbein** (HANS), THE YOUNGER. — German. — *Portrait of sir Richard Southwell, master of ordnance in England under queen Elizabeth.*

In three quarters profile, to the right. Black flat cap, adorned with a gold jewel; gown and cloak of the same colour; white shirt-front; gold chain: the two hands are laid one upon the other. Green ground, on which one reads, in letters of gold,

On the left: IVLII anno VIII XXVIII On the right: ÆTATIS SVÆ. ANNO XXXIII.

0,47 m. h.; 0,38 m. br. W. — Breast-piece, under life-size. — Behind the panel are the

armorial bearings of Newton's family. This picture was brought from Germany in 1806. A repetition is in Florence, and an original drawing at Windsor. Wolltmann thinks that the Florence picture is the original one, and that of Paris, a copy.

***2028. — Memling** (School of). — Fleming. — *A Triptych.*

Centre-picture : the Resurrection, beneath a semi-circular arcade, from which hang wreaths that angels uphold; Christ, wrapped in a red cloak, rises from his grave, the stone of which an angel, with unfolded wings, is lifting up; at the foot of the tomb, soldiers are asleep. On the horizon, Mount Golgotha on the left, and Jerusalem on the right.

Right wing : the Ascension: the Apostles and the Virgin, drawn up round a hillock, raise their arms to the sky in which disappears Christ, whose legs only are to be seen. Afar off, the lake of Genesareth.

Left wing : the martyrdom of St Sebastian. He is in a garden, tied up to a tree, in three quarters profile, to the right; at his feet are his clothes; in the middle distance, two tormentors, armed with big bows, shoot arrows at him.

0,61 m. h.; 0,81 m. br. W. — Fig. 0,40 m. — Acquired in 1860.

***2705. — Cranach** (Lucas), the Elder. — German. — *Portrait of a man.*

In three quarters profile, to the right: brown mustachio and beard. He wears a feathered black hat adorned with jewels, and cocked on the left side; he is dressed in a black doublet, the lower part of which is covered with plaited, pink-striped white cloth, on which the letter S is embroidered with pearls, and in a blach cloak with a broad fur collar; from a necklace hangs a piece of goldsmith's workmanship representing a dragon which holds a bull in its mouth. The hands, one of which wears a ring, are clasped. Blue ground. Signed, on the left, with the winged dragon, and dated 1531.

0,51 m. h.; 0,37 m. br. W. — Breast-piece, under life-size. — *Musée Napoléon.* — The notice of 1841 mentions it as the portrait of Frederik of Saxe. This attribution cannot be accepted.

***2737. — School of Cologne (15th century).** — *The Deposition.*

In the middle, Nicodemus, in red clothes, upon a ladder, bears in his arms Christ, whose left arm is held by a servant, who has a hammer in his belt and is seated on a higher round; on the right, Joseph of Arimathea, wrapped in a flowered cloak, stands and supports with his right hand the legs of the Saviour, while he turns to a Holy Woman to whom he gives the crown of thorns. In the foreground, the Magdalen, in a white dress, kneeling, shedding tears, her left hand, still with a glove on, laid on her breast, holds with her right one the leg of the sufferer, whose arm a Holy Woman squeezes, on the left. In the middle distance, St John, in a red robe, supports the Virgin who, wrapped in a blue cloak and wearing a white veil, faints in his arms; in the foreground, a skull, a tibia,

Cliché Braün, Clément et Cie. Typographie Georges Petit.

SCHOOL OF COLOGNE IN 15th CENTURY.

2737. — *The Deposition.*

and a vase of perfume upon which the other glove of the Magdalen is laid. Gold ground.

2,20 m. h.; 2,14 m. br. W. — Under life-size. — This is the centre-picture of a triptych, the wings of which have disappeared. It was once in a hall of the Jesuit's house in the " rue Saint-Antoine ". It was brought to the church of the Val-de-Grâce in 1763, and given to the Louvre under Napoleon I. Some attributed it to Lucas of Leyden, others to Quentin Matsys. It is now entered into the inventories as being the work of the German painter to whom we owe the altar-screen of St Thomas, at Cologne. The frame, having a kind of linch-pin attached to a sort of T, seems to indicate that the donor's patron was St Antony, or that the picture was destined to a church dedicated to this saint. " This picture ought to be considered as the painter's capital work. In no other work of this artist shall we find a better expression of feeling, nor a warmer flesh-colour. The shades, glazed with brown upon a golden ground, give it the appearance of a shrine. " (WAAGEN.)

***2721. — Justus of Germany.** — German or Fleming. — *An altar-screen, in three compartments.*

In the centre : THE ANNUNCIATION. On a wood-floored terrace on the left, the Virgin, kneeling near a prayer-stool, with a golden robe and a blue cloak, rises, deeply moved, on hearing the voice of the angel, who flies down to her; on the balustrade of the terrace, a pot of flowers; afar off, the country and the town of Nazareth.

On the left : St BENEDICT. dressed as a monk, and ST AUGUSTINE, as a bishop.

On the right : ST ANGEL, dressed as a carmelite friar, with a knife planted in his skull; and ST STEPHEN, in a deacon's dress, holding a palm; he wears on his head stones as a remembrancer of his martyrdom.

Centre-panel: 1,56 m. h.; 1,07 m. br. W. — Side-panels: 0,98 m. h.; 0,48 m. br. W. — Half-life-size. — These pictures were put together in a same frame, after they had been bought in Italy, by M. Denon, for 240 francs. They had been executed to decorate an oratory in Genoa. " The type of the figures resembles that of the Annunciation that is now at Genoa, and the background is an Italian landscape. This triptych must be by Justus of Germany or some one of his pupils. The Flemish character is not so strongly marked in the side wings, which are not by the same hand as the centre-picture. " (CROWE AND CAVALCASELLE.)

***2202 *bis*. — Flemish School of the 16th century.** — *The Virgin and the Child, adored by the donors of the picture.*

Centre picture : Before a drapery worked with gold wire, which hangs from under a stone portico, adorned with marble columns, the Virgin sits, facing the front, the head slightly bent to the right; she is dressed in a blue tunic and a red cloak; a crown, set with precious stones, is laid on her hair the long locks of which flow over her shoulders. She holds on her knees the Child Jesus, in profile, to the left, turning over the pages of a book that she presents to him; in the foreground, on both sides, two seraphs, with many-coloured wings, and dressed in clothes of variable hues, stand, playing, the one on the guitar, the other on the harp.

Left wing : The donor is kneeling, in three quarters profile, to the right, dressed in a red garment under a fur-lined black cloak. He holds a missal; by his side, his young son is kneeling, with clasped hands, dressed in a grey garment with a violet border; in

the middle distance, on the left, John the Baptist stands and, with his right hand, points at the Virgin.

Right wing: The lady donor is kneeling, in three quarters profile, to the left, clasping her hands; she wears a white-edged black dress, and a black coif covered with a white veil. Behin dher, wrapped in a red cloak, St John is standing, and carries a chalice.

The background of the three panels is a green landscape: on the right a stronghold; in the middle, a town in a valley; on the left, a river. At the feet of the husband and wife, their family escutcheons.

On the *outside of the wings*, on the left, Adam standing, naked; on the right, Eve standing, naked (imitations of the figures by van Eyck on the wings of the *Triumph of the Paschal Lamb*, which are in the Museum of Brussels).

Centre-picture: 0,97 m. h.; 0,70 m. br. W. — Fig. 0,74 m. — Wings: 0,97 m. h.; 0,31 m. br. W. — Bought 6200 francs in 1890 at the sale of Benito Garriga, of Madrid. The catalogue, after M. A. Michiels, attributed this picture to Memling's son; we think it more likely to be the work of one of Gerard David's pupils.

***2732. — Rottenhamer.** — German. — *The Death of Adonis.*

On the left, beneath a tree, Venus, in three quarters profile, to the right, with a blue dress and pearls in her fair hair, is fainting in the arms of one of her Nymphs; at her feet a Love, and Adonis, whose body is supported by another Nymph. A third one, seen from the back, is standing and prepares to deck the dead body with a cloak; by her side, a greyhound. In the air, a Love flutters, who mourns over Adonis; afar off, three Loves pierce a wild boar with arrows. Landscape in the background.

1,55 m. h.; 1,99 m. br. C. — Under life-size. — Engr. by Landon. — Ancient coll. — Once in the castle of the duke of Penthièvre, at Châteauneuf-sur-Loire.

1918 *bis.* — Brueghel (Peter), called the elder. — Fleming. — *The Beggars.*

In a garden, five cripples painfully trudge along, leaning upon crutches. They wear coarse garbs, trimmed with fox-tails, and mitre-shaped caps. In the background, brick-walls. Signed: Peter BRUEGHEL, 1568.

0,17 m. h.; 0,21 m. br. W. — Given by M. Paul Mantz (1892). — "A real master-piece in execution, very bold and fine." (E. Michel.)

***2716. — Holbein** (Hans), the younger. — German. — *Portrait of an aged man.*

In three quarters profile, to the left. The face is shaven; he wears a broad-brimmed flat cap, a black gown and a brown cloak; in his clasped hands he holds a book with a red cover.

0 36 m. h.; 0.28 m. br. W. — Breast-piece; under life-size. — Behind the panel, the model's armorial bearings are painted, with the motto: *Ic Vinzet (?) z vort des oz deels.* — Coll. of Louis XIV. — The genuineness of this picture has been questioned By the firmness of the drawing, it reminds one of the celebrated portrait of *the Man with a carnation*, by Jan Van Eyck, that was bought by the Museum of Berlin at the Suermondt sale.

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

HANS HOLBEIN, the younger.

2713. — *Portrait of Nicolas Kratzer.*

***2713. — Holbein** (HANS), THE YOUNGER. — German. — *Portrait of Nicolas Kratzer, the Astronomer of the Henry VIII, king of England.*

He is sitting at a table, in a room, in three quarters profile, to the right, with a black flat cap on his fair hair. Red shirt-front, white collar, black garment and brown cloak. He carries in his right hand a pair of compasses, and, in his left one, a box-wood polyhedron on which geometrical figures are drawn. On the table and against the walls are sundry mathematical instruments; on the left, upon a scrap of paper, this inscription: *Imago ad vivam effigiem expressa Nicolai Kratzeri monacensis q. bauarg. erat quadragesimu... annu tpre illo gplebat* 1528.

0,81 m. h.; 0,67 m. br. W. — Breast-piece, life-size. — Engr. by Dequevauvilliers. — Coll. of Louis XIV.

***2714. — Holbein** (HANS), THE YOUNGER. — German. — *Portrait of William Warham, Bishop of London, Archbishop of Canterbury* (1458-1532).

In three quarters profile, to the left; on her white hair is placed a black cap, pulled over his ears; his white surplice, puckered up and trimmed with fur, shows a red collar; both hands rest on a brocade cushion. On the right, a prayer-book is open, and, upon a table, in the middle distance, a very richly adorned mitre and gilt-edged prayer-books; on the left, a crosier supporting a cross set with diamonds and a knob on which these words are engraved: AUXILIUM. MEUM A. DNO. In the background, greenish hangings, and, on a scrap of paper, this inscription: ANNO : *Dm* MDXXVII. ETATIS SUE. LXX.

0,82 m. h.; 0,66 m. br. W — Breast-piece, life-size. — Coll. of Louis XIV. — There is a repetition in England, at Lambeth Palace, and a drawing in Windsor Castle.

***1961. — Van Dyck** (ANTHONY). — Fleming. — *The Virgin and the Child.*

On the left, the Virgin, with a red robe, a blue cloak and a yellow veil, is seated, holding up the Child on her knees; both turn to the left, towards a group formed by the Magdalen, who stoops, drawing up against her breast the folds of a white drapery, king David, in the middle distance, wearing a crown on his white hair, and John the Baptist, leaning upon a staff, with a beast's skin thrown over his shoulders.

1,15 m. h.; 1,57 m. br. C. — Half-fig., life-size. — Engr. by Krahlow and Filhol. — Coll. of Louis XIV. — According to certain critics, the painter had taken as models for David and the Virgin his father and his mother, for the Magdalen his mistress, and he had represented himself in the character of John the Baptist. This picture, placed in 1710 in the king's great apartments, at Versailles, was transferred in 1747 into the " salon d'Apollon ". There are two repetitions of it, the one in the Museum of Berlin, the other at sir Thomas Baring's, in London. " The purple glow of the sunset, the clear amber tone of the flesh-colours, the warm harmony of the whole composition might almost suggest to look for the author in the Venetian school, if its attribution was in the least doubtful ". (J.-J. GUIFFREY.)

***2111. — Rubens.** — Fleming. — *Portrait of baron de Vicq, ambassador of the Low-Countries in the court of France.*

In full face, bare-headed, the eyes glancing to the left. The mustachio and pointed beard are grey. Dark clothes, with a wide quilled ruff. In the background, red hangings.

0,93 m. h.; 0,54 m. br. W. — Breast-piece, life-size. — Engr. by van Caukerken. — Rubens gave the ambassador this portrait as a token of gratitude because he had got for him the decoration of the Luxembourg gallery. It successively passed into the collections of M. van den Branden, in Brussels (1771), lord Stuart (1790) in England, M. Nieuwenhuis, and the king of Holland, at whose sale it was bought, in 1850, by the French Government for 15 934 francs.

***2554. — Rembrandt Van Ryn.** — Dutch. — *Portrait of the Painter.*

In three quarters profile, to the left, the head in full face; in an open gallery. Fair mustachio and beard; fair hair, the locks of which flow over the shoulders. Black velvet flat cap, adorned with a gold egret. Black cloak, edged with golden braid, and fastened with a rich clasp; plaited white collar; pearl earrings. On both sides, pillars of the gallery; in the background, the arched door of a church. — Signed on the balustrade, on the right : REMBRANDT, f. 1637.

0,80 m. h.; 0,62 m. br. W. Oval-shaped. — Breast-piece, life-size. — Engr. by de Frey, Filhol and Landon. — Coll. of Louis XVI.

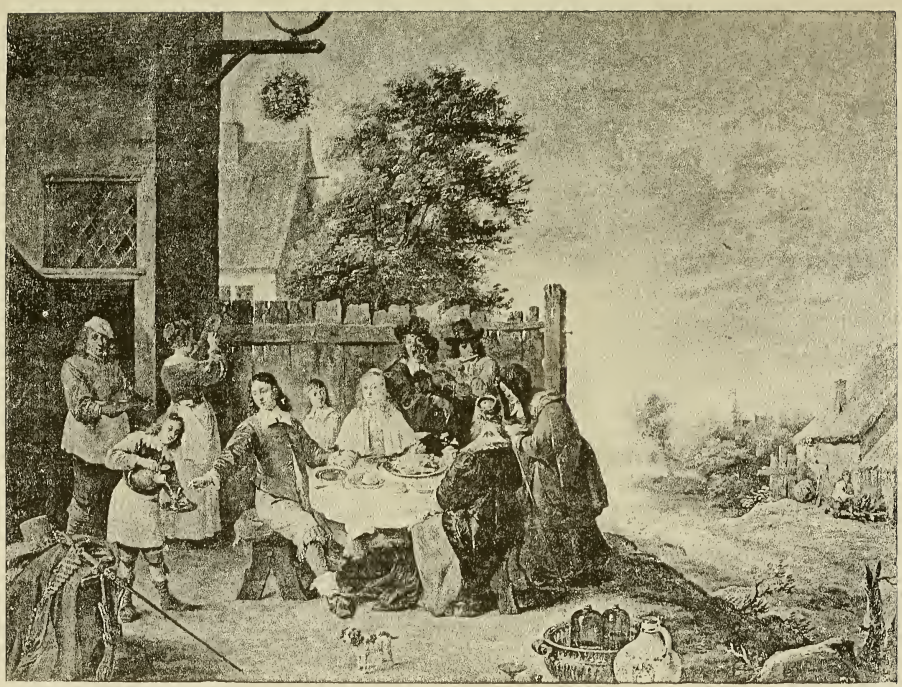
***2156. — Teniers** (David), the younger. — Fleming. — *The Prodigal Son at table.*

On the left, near a hostelry, the door of which is open, the Prodigal Son is seated at table, between two courtezans. He turns to a little boy on the left, who pours him out wine, and squeezes the hand of one of the two women, who sits, facing the front, with a blue dress and a white tippet. The other, seen from the back, wears a red skirt and a black dress, and talks with a beggar-woman; in the middle distance, two musicians are standing against a balustrade, a footman brings in viands, and a maidservant writes down the expense on a little board. In the foreground, on a chair, the sword, cloak and feathered hat of the prodigal son; on the soil, a little dog, a cup, a copper basin in which two bottles are cooling, and an earthen vase; in the background, a river, and, on the opposite bank, in front of a stable, the Prodigal Son, kneeling; on the horizon, a steeple amidst trees. Signed on a stone, in the right corner : DAVID TENIERS f. ANN. 1644.

0,68 m. h.; 0,88 m. br. C. — Fig. 0,26 m. — Engr. by J.-P. Lebas, Filhol and Landon. — This picture, sold 29 000 livres in 1776 at the sale of M. Blondel de Gagny, was bought by the Crown in 1783 at the Dazincourt sale for 25 000 livres. — It seems to have been a part of a set, a piece of which is to be found in the Dulwich Gallery, *the Prodigal Son tending cattle*. Another picture, *the Prodigal Son at table in an interior*, of the Schneider coll., was engraved by Lalauze in *l'Art*, in 1876.

***2559. — Ruysdael** (Jacob). — Dutch. — *A Landscape*, called *the Bush.*

On the right, a countryman, seen from the back, accompanied by



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

DAVID TENIERS, the younger.

2156. — *The Prodigal Son at table with Courtezans.*

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Rubens.

2075. — *Loth's Flight.*

three dogs, in a path bordered by trees, clambers up a hillock, on the top of which the thatched roof of a cottage is descried; in the left foreground, a bush; farther on, a meadow, and a church; a cloudy sky on the horizon. Signed on the path, to the right : J. RUISDAEL.

0,66 m. h.; 0,80 m. br. C. — Fig. 0,06 m. — Coll. of Louis XVI.

***2162. — Teniers** (David), the younger. — Fleming. — *The Interior of a pot-house.*

On the left, two peasants are seated; the one wearing a green vest and a red flat cap, sits on a reversed tub; the other, dressed in a grey tunic and a white cap, is in a chair; both play at cards before a table made with a plank laid on a barrel; in the middle distance, between the two gamesters, a woman with a grey dress and a wide ruff, holding a pot of beer, and a man with a brown garment, are sitting; on the woman's chair another bystander leans his elbow. In the background, a servant writes down the expenses upon a little board hanging on the wall, near household utensils, hooked on nails or laid on a shelf. In the foreground, near a stone pot, a dog; and farther on the right, on a table, three earthen vessels; near the chimney, some housewives are sitting with their children, and a horseman, near a servant-girl, pays the host. An open window, in the left background, lights up the hall. — Signed, in the centre : D. TENIERS FEC.

0,62 m. h.; 0,88 m. br. W. — Fig. 0,30 m. — Engr. by Filhol. — Coll. of Louis XIV.

2423. — Huysum (Jan van). — Dutch. — *Flowers and Fruit.*

On a marble cornice, fruit and flowers are huddled together, upon which insects are pitching; in the centre, jacinths, raspberries, a poppy, and peaches; on the right, bunches of grapes; on the left, plums, figs, and a melon; in the middle distance, a wicker basket. In the background, a landscape with vases and statues. — To the left, near to a fly, on the edge of the cornice : JAN VAN HUYSUM *fecit.*

0,80 m. h.; 0,61 m. br. W. — Coll. of Louis XVI.

***2075. — Rubens.** — Fleming. — *The Flight of Loth.*

In the middle, Loth, in three quarters profile, to the right, with a grey garment and a yellow cloak. implores an angel who endeavours to draw him along; on the left, his wife, her hands crossed on her breast, with a white dress and a grey cloak, turns round towards an angel, who pushes her forward; on the left of this group, the two daughters of Loth : the one, whose countenance reminds one of Isabella Brandt, dressed in a blue skirt and a red robe, carries a basket in her left hand and drives an ass, loaded with household utensils; a little behind, under the gate of the town, her sister wrapped up in a light blue tunic, upholds on her head a fruit basket. In the sky, devils armed with thunderbolts, dart the fire on

Sodom, the ramparts of which are visible. — Signed and dated on the shaft of a column, to the left : PE.-PA. RUBENS FE, Aᵉ 1625.

0,75 m. h ; 1,19 m. br. W. — Fig. 0,44 m. — Engr. by Swanenburg and L. Vosterman. — See, in the galleries of drawings of the Louvre, a drawing done for this engraving and touched up by Rubens. — A repetition with alterations is in the Marlborough Gallery, in London.

2424. — Huysum (Jan van). — Dutch. — *A Vase of flowers.*

Upon a marble table lies a vase full of flowers, decorated with a bas-relief representing Loves. In the right background a garden, where a man comes down a flight of steps and points at a marble group. — Signed on the edge of the table, to the right : JAN VAN HUYSUM *fecit.*

0,80 m. h.; 0,61 m. br. W. — Coll. of Louis XVI.

***1960. — Du Chatel.** — Fleming. — *Portrait of a horseman.*

A man on horseback, in profile, to the right, dressed in grey clothes with yellow ribbons, a feathered black hat and a long periwig, a switch in his hand, turns round to the left, smiling. At the head of the horse, a nobleman, wearing a light-coloured garment, adorned with orange-coloured ribbons, a sword hanging on a rich shoulder-belt, a wig and a black hat with orange-coloured feathers, looks at the horseman, while leaning his two hands against his waist. In the middle distance, on the left, a footman beckons to a person who is not seen, and a page sounds a horn. In the middle, under an arcade, a coach; on the horizon, tops of trees.

0,71 m. h.; 0,54 m. br. C. — Fig. 0,40 m. — Ancient coll.

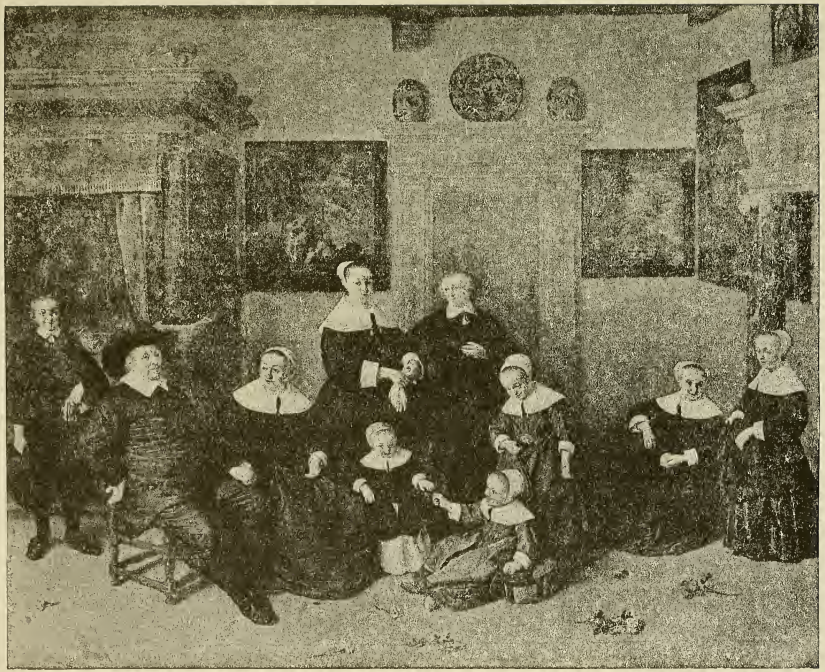
***2071. — Pourbus** (Frans), the younger. — Fleming. — *Portrait of Henri IV, king of France.*

He is standing, in three quarters profile, to the right, bare headed, with grey beard, mustachio and hair, dressed in black clothes, with white sleeves and a white ruff, and wearing the ribbon of the Holy Ghost; the left hand leans on the hip. The right hand rests, near his hat, on a table covered with a gold-braided red carpet; in the background, green hangings, drawn up and showing a pilaster and a door. — Signed, at the foot of the pilaster : F. PORBVS FE : Aᵉ 1610.

0,37 m. h ; 0,25 m. br. W. — Full-length fig. 0,29 m. — Engr. by Hubert, Tardieu and Pierre Audouin. — Ancient coll. — There was a repetition of this portrait in the gallery of the duke of Orleans.

***2495. — Van Ostade** (Adriaen) (?). — Dutch. — *The Painter's Family.*

In a room, on the left, a man of mature age, clad in black, with a black hat, is sitting in three quarters profile, to the right, and gives his hand to his wife, seated by his side, who looks at him; behind the father, the eldest son, bare-headed, stands with a smile on his face, holding his gloves in one hand; on the right, five daughters; the youngest, leaning against her mother, takes some



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Van Ostade (Adriaen).

2495. — *The Painter's Family* (?).

cherries that are held out by one of her sisters seated on the ground near a basket of fruit; in the middle distance, before a young man and a young woman standing, a third daugther, with a flower in her hand, stoops forward; the other two talk together, the one seated, the other standing near a chimney decorated with columns and a bas-relief. All these characters wear dark clothes, except two children, the one of whom has a chesnut-coloured dress, and the other a grey one, with white collars and caps. The floor is strewn with flowers. On the walls hang pictures; a four-posted bed is on the left; in the background, a closed door.

0,70 m. h.; 0,80 m. br. W. — Fig. 0,30. — Engr. by Filhol. — Coll. of Louis XVI. — The old attribution to A. Van Ostade seems to be very questionable, and the designation of the characters is grounded on no proof.

***2070. — Pourbus** (Frans), the younger. — Fleming. — *Portrait of king Henri IV.*

He is standing in three quarters profile, to the right, bare-headed, with grey hair, beard and mustachio, entirely clad in armour; a white scarf is tied up crosswise on the right shoulder; on the breast, the Order of the Holy Ghost. The right hand holds the hilt of the sword; the left one rests on a helmet adorned with a white feather, laid upon a table covered with a red carpet. Hangings of the same colour are drawn up, in the left background; on the right, a pilaster is fitted in the wall.

0,40 m. h.; 0,28 m. br. C. — Fig. 0,20 m. — Ancient coll.

***2114. — Rubens.** — Fleming. — *Portrait of a Lady of the Boonen family?*

In three quarters profile, to the left, she his dressed in an open bodice of dark green satin, adorned with embroidery and gold braids; the collar and sleeves are in white gauze. The right hand plays with a gold chain set with gems, four times rolled up round the neck and falling down on the breast; in her fair hair, a diadem of precious stones; a pearl hangs from her ear. On the right, red hangins, drawn up.

0,62 m. h.; 0,47 m. br. W. — Breast-piece, life-size. — Engr. by Filhol. — *Musée Napoléon.* — Paid 2025 florins in 1776, at the sale of baroness de Boonen, and purchased by the State for 7750 livres in 1793, at the sale of the duke of Choiseul-Praslin. — According to M. Max Rooses, this picture must be the portrait of Suzanne Fourment, the sister-in-law of Rubens, who served him also as a model for the celebrated *Straw Hat* of the National Gallery and for one ef the three Graces in N° 436.

2355. — Dou (Gerard). — Dutch. — *The Tooth-drawer.*

In a closet, lighted by a window on the left, a peasant, dressed in green, is sitting in an arm-chair, in three quarters profile, to the left; a physician, standing behind him, draws out one of his teeth; in the background, upon a table, a skull; at the peasant's feet, his basket, his hat and a staff.

0,32 m. h.; 25 m. br. W. — Fig. 0,18 m. — Engr. by Kesler. — It is believed that the painter has represented Rembrandt's father in the garb of the physician. — Coll. of Louis XIV.

2359. — Dou (GERARD). — Dutch. — *Portrait of the Painter.*

He is seen at his window, in three quarters profile, to the right, dressed in a fur-trimmed crimson gown, with a blue flat cap laid on his long curly air; in his right hand, his pallet and brushes; in the foreground, two wickered bottles and two vases. — Signed on the sill of the window, to the left: G. DOV.

0,29 m. h.; 0,21 m. br. W. Half-fig. — The picture is arched in the top. — Engr. by Oortmann and Filhol. — Ancient coll.

2315. — Berchem. — Dutch. — *The Ford.*

A herd of oxen cross a ford and go away to the right, driven by three herdsmen with their dogs; in the left foreground, on the bank, one of the herdsmen leaning on a staff, talks with a countrywoman on horseback. In the background, mountains; the sky is cloudy. — Signed, in the water, on the right: BERGHEM: F 1650.

0,32 m. h.; 0,40 m. br. W. — Fig. 0,05 m. — Engr. by Halck. — Purchased by King Louis XVI, at the de Vaudreuil sale, in 1784.

2597. — Van de Velde (ADRIAEN). — Dutch. — *The Herdsman's Family.*

On the left, at the foot of a tree, a countrywoman, sitting in profile, to the right, with a blue skirt and a white kerchief, holds upon her knees a child in swaddling clothes, who stretches out his arms to his father squatting before him: around this group, cattle. Landscape in the background. — Signed on the right, among the the grass: A. V. VELDE, F. 1668.

0,19 m. h.; 0,40 m. br. C. — Fig. 0,10 m. — Coll. of Louis XVI.

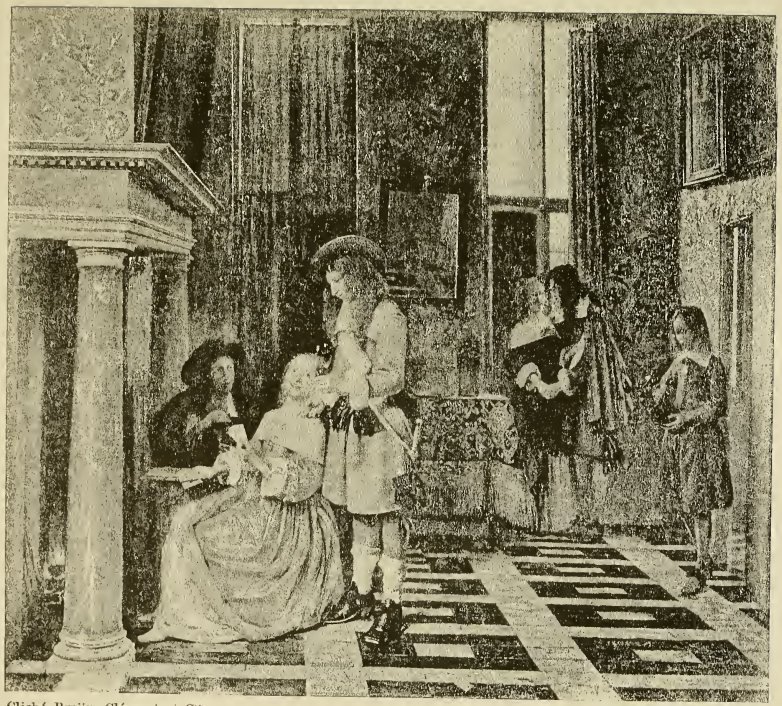
***2415. — Hooch** (PIETER DE). — Dutch. — *A Dutch Interior.*

On the left, before a columned chimney, is sitting, in three quarters profile, to the left, a woman dressed in a yellow skirt and a red gown with a white collar, who plays at cards with a man wearing a dark dress, facing the front, in the middle distance; she turns her face to the right, and shows her cards to a young lord, standing by her side, with a grey hat, a fair wig, a grey suit of clothes, and a glass in his hand: on the right, a young man and a young woman hold each other by the hand; in the foreground a page brings a bottle. The room receives light from two windows; over the one a curtain is drawn: on the right, an open door. Wooden floor. — Signed, on the shaft of one of the columns of the chimney: P. D. HOOCH.

0,67 m. h.; 0,77 m. br. C. — Fig. 0,35 m. — *Musée Napoléon.* — Was bought at the Hague in 1750, at the sale of count de Warsenœr d'Oopdam, by M. Paillet, and then sold 680 francs in 1787; acquired in 1801, at the sale of M. Claude Tolozan, for 1350 francs.

2625. — Wouwerman (PHILIPS). — Dutch. — *Stag Hunting.*

On the left, three horsemen and a number of dogs bar the way to the beast, which has thrown itself into the river; in the right, a horsewoman, two hunters and a whipper-in come out of a wood



Cliché Braün, Clément et C^ie^. Typogravure Georges Petit,

PIETER DE HOOCH.

2415. — *A Dutch Interior.*

and rush to pursue the stag; in the foreground a valet holds back two dogs. In the background, a pavilion, and the river which disappears through a valley closed by a range of mountains.

0,30 m. h.; 0,39 m. br. Copper. — Fig. 0,05 m. — Engr. by Daudet. — Paid 1050 francs in 1744, at the sale of M. Quintin de Lorangère, 6620 livres in 1776 at M. Blondel de Gagny's; and acquired by Louis XVI at the count de Vaudreuil sale, in 1784, for 3000 livres.

***2353. — Dou** (GERARD). — Dutch. — *A Dutch Housewife.*

In the recess of an arched window, a woman, in three quarters profile, to the left, dressed in a red bodice and a white neckerchief and cap, is about to hook on a nail a cock, that she holds by the legs with her right hand; the left hand leans on a copper vase. On the window-sill, a tin coffee-pot is upset near a candlestick; a cage is dangling on the right. — Signed, on the sill: G. DOV, 1650.

0,27 m. h.; 0,20 m. br. W. — Half-fig. — Engr. by Géraut and Filhol. — Coll. of Louis XVI.

***2469. — Mieris** (FRANS VAN), THE ELDER. — Dutch. — *Portrait of a man.*

In three quarters profile, to the right; the bare head seen in face. Black hair, flowing over the shoulders; red cloak with wide folds, white sleeves and silk kerchief; the right hand, leaning on a balustrade, near a white-feathered black flat cap and a flower pot, holds a cane with an ivory knob. On the right, a greyhound looks at his master; and in the middle distance, a little negro, in the shade, is turned in three quarters profile, to the left. A landscape in the background; on the left, a bit of a wall. — Signed, upon the balustrade: F. VAN MIERIS.

0,24 m. h.; 0,19 m. br. W. — Half-fig. — Collection of Louis XVI.

***2593. — Van de Velde** (ADRIAEN). — Dutch. — *The Shore at Scheweningen.*

On the beach, comes forward to the right a coach drawn by three pairs of white horses, driven by a postillion and a coachman; on the left, in the middle distance, noblemen on foot, followed by their dogs; on the right, a fisherman walks off, carrying a net, and a man and a woman talk together; an old man, holding a child by the hand, salutes the procession; a boat aground; behind the downs, the steeple of a church. Cloudy sky. — Signed, on the right, upon a piece of wood: A. V. VELDE, F. 1660.

0,37 m. h.; 0,49 m. br. W. — Fig. 0,05 m. — Engr. by Lorieux. — This picture figured in several celebrated collections. It was sold 1000 florins at the sale of M. Braaucamp (1771); 5072 livres at the prince of Conti's (1777); 3800 livres at M. Trouard's (1779); 2500 livres at M. Nogaret's (1780), and 6801 livres at the count of Vaudreuil's (1784), when it was bought by Louis XVI.

2590. — Ter Borch (GERARD). — Dutch. — *A Meeting of Divines.*

In a spacious hall, to which light comes through six windows, divines, some in black gowns, others with camails on, are sitting upon benches forming a square, in the middle of which is a table, at

which two secretaries are writing. In the background, on raised up seats, the president, and three assessors on each side.

0,22 m. h.; 0,43 m. br. W. — Fig. 0,07 m. — M. Bode thinks this sketch was done at one of the preparatory sittings of the Congress of Munster.

***2352. — Dou** (GERARD). — Dutch. — *The Dutch Cook.*

Through an archwise opening, one sees in a room a woman cook, in full face, wearing a blue apron, a red bodice and a white neckerchief, who stoops and pours water out into a vase laid upon a stand, near a bundle of carrots, a skimmer, an inkstand and a lantern; on the left, against a glass window, a partridge is hanging by the legs; on a table, a cabbage, a basket and a caldron. On the celing is fastened a cage; on the right, a dark curtain, sliding on a rod, is drawn up.

0,35 m. h.; 0,27 m. br. W. — Half-fig. — Engr. by Moitte, Sarabat and Lips. — Sold 1710 florins at the sale of Vassenaard, in 1750; 9000 livres at M. Randon de Boisset's in 1777; 10 700 livres at M. Poulain's in 1780, when it was bought by Louis XVI. Mentioned by Descamps in the *Vie des Peintres.*

***2394. — Van der Helst** (BARTHOLOMEUS). — *Awarding the prize of Archery.*

In a hall, surrounding a table covered with a many-coloured striped carpet, sit the four judges belonging to the Company of the cross-bowmen of Amsterdam, wearing a black dress, a broad brimmed hat of the same colour and a white collar. The one on the left holds a silver-gilt goblet, the lid of which he lifts up; the one in the middle, turns proudly rounds in full face, his legs crossed, his right hand on his hip, and wears a staff with a silver-gilt bird on the top; the third one, in the middle-distance, holds out a collar to which a bird is fastened also; the fourth one, with gloves in his left hand, which rests on his thigh, stretches his right arm forward, and speaks to his colleagues. At his feet, against the table, a slate, upon which are written the names of the prizemen, whom one sees in the right background, armed with bows and arrows; on a shelf against the wall, some Venetian glasses. On the left, in the middle distance, a maidservant, behind whom red hangings are drawn up, brings in a drinking horn; before her, a spaniel. — Signed, upon the slate : BARTHOLOMEUS VAN DER HELST FECIT. 1653.

0,50 m. h.; 0,67 m. br. Canvas pasted on wood. Fig. 0,50 m. — Engr. by Hulmer. — Ancient Loquet coll. in Amsterdam. — Bought 10 000 livres by Louis XVI at the sale of M. Jean de Graaf. This picture is a repetition, executed very likely for one of the members of the Guild, of the picture in the Museum of Amsterdam, where the figures are life-size. This is much better than the original. M. Bredius thinks the date 1653 to be correct, and shows that the date 1657, on the Amsterdam picture, has been repainted, as well as the signature.

***2350. — Dou** (GERARD). — Dutch. — *The Village Grocer.*

Through an arch, one sees in her shop the merchant, with a violet skirt, blue apron, red bodice, and white neckerchief and cap, standing at her counter, in profile, to the left, engaged putting weights into a scale; before the counter, an old woman, seated, reckons

her money, and a young maidservant is standing; in the background, a little boy carries a goblet. On the sill of the window, vegetables and an earthen pot; a wicker basket, containing eggs, is tied up to a nail; on the right, on shelves against the wall, are placed different things, among which a mortar, with the date 1647, a pot where the letters R. F. V. S. are engraved, and a slate, on which one reads: *G. Dov.*

0,38 m. h.; 0,28 m. br. W. Arch-shaped. — Half-fig. — Was paid 1200 florins at the sale of M. Beunengen, at Amsterdam, in 1716; 7150 florins at Mme Backer's, in Leyden, 1766; 15 500 livres at M. Randon de Boisset's, in 1777, and 16 901 livres at the count of Vaudreuil's, in 1784; and was acquired at the sale of the duke of Praslin, in 1793, for 34 850 livres.

***2600. — Van de Velde** (Willem), the younger. — Dutch. — *Sea-piece.*

In the left foreground, a Dutch flag-brigg goes away, her sails swollen by the wind; several fishing boats and a yacht accompany her.

0,34 m. h.; 0,42 m. br. C. — Acquired by the State in 1852, at the sale of baron de Varange, for 11 555 francs. " The execution of this picture is of a wonderful justness. We think we feel the pure and bracing air which blows through the space, rousing the waters in short floods, driving on the light clouds which flee fast through the pale azure of the sky. " (E. Michel.)

***2330. — Bol.** — Dutch. — *Portrait of a Mathematician.*

The body is in profile; the head in three quarters profile, to the right, turns to the spectator, to whom he shows, with a copper ruler, a geometrical figure, drawn with chalk on a black board. Black clothes, with a white collar. He wears on his grey hair a black calotte, and leans his right arm upon a stone balustrade, where is the signature: BOL.

0,77 m. h.; 0,63 m. br. C. — Breast-piece, life-size. — Engr. by Klaubert and Warrmans. — Coll. of Louis XV.

2638. — Wynants (Jan). — Dutch. — *Landscape.*

A horseman, attended by a valet, who carries hawks upon a staff and leads dogs in a leash, comes forward on a road bordered on the left by a bank, on the top of which is a tree; on the right, extends a meadow in which cattle are grazing, tended by a shepherd; on the horizon, a village. — Signed on the right, in the grass: J. WYNANTS.

0,29 m. h.; 0,27 m. br. W. — Fig. 0,02 m. — Engr. by Darnstedt, Filhol and Landon. — Ancient coll. — Sold to the Crown by M. Boutin's heirs.

2501. — Van Ostade (Adriaen). — Dutch. — *A Drinker.*

Seated in face, the head in three quarters profile to the left, he wears a black garment with a white collar and a black hat; in his right hand he raises a glass which he has filled up, and he holds a tin pot in his left hand. — Signed on the right, at the bottom: A. V. OSTADE, 1668.

0,18 m. h.; 0 14 m. br. W. — Half-fig. — Engr. by David, with the title: *le Vieillard joyeux*, " the Merry Old man ", and by Filhol. — Coll. of Louis XVI. Once in the coll. of the duke of Cossé.

2623. — Wouwermann (Philips). — Dutch. — *Starting for the hunt.*

In the middle, a gentleman, holding a white horse by the bridle, embraces a young woman; on his left, a horsewoman on her horse, a mule which a valet loads with provisions, a whipper-in uncoupling the dogs, a maid-servant with a child, and a beggar. On the steps of a broad flight of stairs which leads up to a terrace, a woman is sitting with a child, and a page points out to a soldier, leaning on his halberd, a man who carries a staff as a gun. On the right, a fountain with a jet d'eau, where horsemen water their nags. On the terrace, an old man, with a cotton night cap, leans his elbow. Landscape in the background, with hills on the horizon. — Signed: PHILS. W.

0,69 m. h.; 0,84 m. br. C. — Fig. 0,10 m. — Ancient coll.

***2434. — Karel du Jardin.** — Dutch. — *Portrait of a man.*

Facing the front; the face, set in the locks of a blonde wig, is turned in three quarters profile, to the left. Black clothes, with white sleeves and collar. He draws up with his left hand the folds of his cloak. Ground: the sky. — Signed: K. DU JARDIN *fe.* 1657.

0,22 m. h.; 0,19 m. br. Copper. — Breast-piece. — Engr. by E. de Sotomayor and Filhol. — Acquired in 1785, as being the painter's portrait.

***2373. — Flinck** (Govaert). — Dutch. — *Portrait of a little girl.*

In three quarters profile to the left, leaning her elbow on the balustrade, dressed in a grey gown, with a necklace of gems and a plaited white chemisette. On her shoulder, a crook, that she holds in her left hand. On the right, the post of the window. — Signed on the balustrade: G. FLINCK. *f.* 1641.

0,66 m. h.; 0,54 m. br. C. — Breast-piece, life-size. — Engr. by Filhol. — Ancient coll.

***2601. — Venne** (Adriaen van de). — Dutch. — *Festival given on the occasion of the truce made in* 1609 *between the archduke Albert of Austria, sovereign of the Low Countries, and the Dutch.*

A party of noblemen come forward on a road, bare-headed, gorgeously attired, among whom the archduke Albert, wiht his hat on, is foremost; he leads a lady by the hand; before them walk a dwarf dressed in red and a man, in blue, who gives his hand to a woman wearing a white and gold-coloured dress. In the right foreground, nine musicians sitting on the grass; at their feet, the cases of their instruments, victuals and a monkey. In the middle distance, under a wood, valets put bottles to cool into a pool of water, horsemen hold their horses by the bridle, and others are fighting; on the left, a Love stands near two doves billing and cooing, a countryman unloads a cart and throws on the ground weapons and flags; in a glade, coaches are waiting; Envy and Fury writhe in the brushwood. In the background, an escort

of soldiers, whose spears are seen, and a stronghold with the drawbridge lowered. On the horizon, a town. — Signed, near the Love: A. V. VENNE, *fecit*, 1616.

0,62 m. h.; 1,12 m. br. W. — Fig. 0,11 m. — Coll. of Louis XIV. — This picture, which was, in 1710, placed in the king's cabinet, at Versailles, was then attributed to Pourbus. It figured under this name in the Luxembourg Exhibition, in 1750.

***2484. — Van der Neer** (AERT). — Dutch. — *A Dutch Village.*

In the middle of the foreground, a road on which two persons are talking together, near felled trees, a wheel and a dog; a countryman, carrying a basket, walks off, and a horseman comes forward, followed by a man on foot. On the left, the paling of a house, amidst trees; on the right, a pool where ducks are swimming, lighted up by the beams of the moon, the disk of which rises on the horizon. In the background, the road, with houses on both sides. — Signed, in the middle, on a bench which surrounds the stem of a tree, with these blended letters: AV. DNER.

0,68 m. h.; 0,61 m. br. C. — Fig. 0,09 m. — Bought 6800 francs in 1852 at the Morny sale.

***2508. — Van Ostade** (ISAAC). — Dutch. — *A Travellers' halt.*

In the middle, on a road, a carriage has stopped, the horse of which is eating out of a manger; close by, a child stoops to take up a pail. On the left, before the door of a hostelry, a man leads his horse to the watering-place; the inn-keeper pours out a glass to a horseman seen from the back, with a yellow garment, and a servant holds by the bridle the horse of a gentleman facing the front, and wearing dark clothes. On the right, a little beggar, followed by three dogs, and, near a thatched cottage, a man, a woman and a child; in the middle distance, a little vehicle drawn by two horses and an ox; on the horizon, the church steeple among the trees. — Signed, on the vat of the watering-place, to the left: ISACK VAN OSTADE.

0,58 m. h.; 0,83 m. br. W. — Fig. 0,10 m. — Ancient coll.

***2473. — Mieris** (WILLEM VAN). — Dutch. — *The Soap-bubbles.*

Leaning his elbow on the sill of an arched window, the lower part of which is decorated with a bas-relief, a little boy, clad in a brown dress, in three quarters profile, to the left, holds in his raised hand a straw to which sticks a soap-bubble; another bubble flutters in the air. On the left, another boy looks at a bird shut up in a cage, and in the middle distance a woman carries a bunch of grapes; on the right, on the window-sill, a rich carpet, and a shell containing water and soap.

0,31 m. h.; 0,26 m. br. W. Half-fig. — Ancient coll.

***2536. — Rembrandt van Ryn.** — Dutch. — *The Angel Raphael leaving Tobiah.*

On the right, the angel flies away amidst dark clouds, unfolding his bluish wings, his white tunic in full light; on the left, Tobiah, on the threshold of the house, is prostrate on the ground; by his

side, his son, kneeling, clasps his hand in a praying attitude ; behind this group, Sara, the wife of young Tobiah, lifts up her eyes to the sky, and Anne, her mother, who had doubted the interference of God, drops her crutch and bows her head.

0,68 m. h.; 0,52 m. br. W. — Fig. 0,25 m. — Engr. by baron Denon, J. de Frey, Malbête, Filhol and Landon. — Ancient coll. — Belonged to the Crown as early as 1754. There is a repetition, or imitation, catalogued by Smith, in which the angel is seen in face. The Albertine coll., in Vienna, possesses a drawing of this composition, from which the painter did, afterward, a celebrated etching.

***2474. — Mieris** (Willem van). — Dutch. — *The Game-monger.*

Through an arched window, the lower part of which is decorated with a bas-relief, one sees the merchant, in three quarters profile, to the left, dressed in brown, refuse the price that a young woman offers for a pheasant he holds in his hand. On the windowsill, a duck, a knife and a partridge ; on the left, a hare hangs ; on the right, a wicker cage.

0,30 m. h.; 0,26 m. br. W. — Half-fig. — Ancient coll.

***2403. — Hobbema** (Meindert). — Dutch. — *A Landscape.*

On the right, in a winding forest-path, three figures are standing; on the left, a clump of tufted trees, among which, in the foreground, near a pool of water, a thunder-struck and leafless oak.

0,60 m. h.; 0,80 m. br. W. — Fig. 0,04 m. — Bought 18 000 francs in 1850, at the Nieuwenhuys sale.

1963. — Van Dyck (Anthony). — Fleming. — *Christ mourned over by the Virgin and the Angels.*

Christ is lying in his shroud on the ground, in three quarters profile, on the left, the upper part of the body resting on the Virgin's knees, who sits on the right, wrapped in a blue cloak, and raising his eyes to the sky. On the left, two angels, in profile, to the right, the one in a black, the other in a red, tunic, adore the Saviour.

0,33 m. h.; 0,45 m. br. C. — Fig. 0,15 m. — Engr. by Vorsterman, Filhol and Landon. — Coll. of Louis XIV. — Placed in 1710 in the cabinet close to the king's little gallery, at Versailles; it is the sketch of the painting executed by van Dyck for the church of the Recollets, in Antwerp.

*** 2074. — Pourbus** (Frans), the younger. — Fleming. — *Portrait of Guillaume du Vair, Keeper of the seals of France under Louis XIII* (1556-1621).

Almost in face, slightly turned to the right; a small black calotte on the head ; grey mustachio, beard and hair; black doublet; black cloak, with red cuffs and facings ; broad white falling collar.

0,60 m. h.; 0,50 m. br. C. — Breast-piece, life-size. — Ancient coll.

2628. — Wouwerman (Philips). — Dutch. — *A Shock of cavalry.*

On the left, a party of horse takes to flight; the flag-bearer turns bridle and a combatant shakes his sword ; in the middle, the enemy ;

foot-soldiers level their muskets; horsemen fire their pistols off; and, through the smoke, a blue flag is seen unfolded; on the right, a trooper is thrown down near his horse, on the bank of a brook; on the horizon, an intrenchment armed with cannon. — Signed, on the left : PHILS. W.

0,34 m. h.; 0,47 m. br. W. — Fig. 0,08 m. — Engr. by Dupréel. — *Musée Napoléon.*

***2157. — Teniers** (David), the younger. — Fleming. — *The Works of Mercy.*

In the middle of a landscape, in the foreground, a page gives something to drink to a young mother, who has in her lap a new-born babe and by her side a little child drinking out of a vase. In the middle distance, an old man, standing behind a raised up table, gives bread to beggars who crowd around hing; on the left, an aged woman, attended by a man-servant, delivers clothes to paupers in rags, the one of whom is naked to the waist; out of the window of a house, a child looks at this spectacle; on the right, an innkeeper invites two travellers to enter his house; in the background, on the bank of a brook, grave diggers carry a coffin, and in front of a stronghold, a gentleman rescues a prisoner; through an open window, two persons are seen in the dungeon nursing a sick man. — Signed : David TENIERS.

0,56 m. h.; 0,78 m. br. Copper. — Fig. 0,25 m. — Engr. by J.-Ph. Le Bas in 1747, Filhol and Landon. — Ancient coll. — The painter has treated several times the same subject. In 1735, at the sale of M. Schuylemburg of the Hague, a picture entitled *Work of Mercy* by Teniers, was sold 860 florins; but it is not known whether it was that which is now in the Louvre.

2632. — Wouwerman (Philips). — *A military Halt.*

In a village, a party of soldiers has stopped; on the right, a manger, in which horses are eating and in front of which a horse is lying; in the middle, a captain leaning upon his cane; on the left, a river, to which horses are led to bathe.

0,36 m. h.; 0,48 m. br. W. — Fig. 0,08 m. — Ancient coll.

***1943. — Philippe de Champaigne.** — Fleming. — *Portrait of an unknown woman.*

In three quarters profile, to the left, dressed in a chestnut-coloured open bodice, trimmed with lace. Over the hair in flat bands, a black veil is laid; round the neck, braid of the same colour is tied up.

0,61 m. h.; 0,51 m. br. C. — Breast-piece, life-size. — Bought 400 francs in 1830. Some critics think they identify in this portrait Mme Arnauld, the sister of N. Arnauld and the mother of Mother Angélique.

2155. — Teniers (David), the younger. — Fleming. — *St Peter's Denial.*

In the middle of a hall, a halberdier, standing, looks at four soldiers who play at cards around a table; on the left, a countryman leans his elbow on a chimney. St Peter, standing, warms himself; by his side, a man who listens to him, and a woman who seems to

speak to him; on the mantle-piece, the cock is crowing; in the right background, three soldiers, armed with pikes, are about to overstep the threshold of a door. — Signed on the left: DAVID TENIERS, *f.* AN. 1646.

0,38 m. h.; 0,51 m. br. Copper. — Fig. 0,26 m. — Engr. by Delaunay, Filhol and Landon. — Bought by the Crown 10 320 livres, in 1784, at the sale of count de Merle. " The silvery tone, the impasto, the delicacy of touch make this picture one of the finest works of the master. " (WAAGEN.)

***2346. — Dekker** (CORNELIS). — Dutch. — *A Landscape.*

On the left, a countrywoman, with a little girl by her side, washes her linen in a river, on the banks of which is a thatched cottage; in the middle distance, folks are walking in a glade; on the right, trees, reflected back by the water.

0,67 m. h.; 0,82 m. br. C. — Fig. 0,05 m. — Ancient coll.

***2158. — Teniers** (DAVID), THE YOUNGER. — Fleming. — *The Temptation of St Antony.*

In a grotto, the saint is kneeling, in profile, to the right, wrapped up in a russet gown, with white hair and beard, before a rock where a prayer-book is laid against a skull, together with a copper crucifix and a jug. In the foreground, on the turf, same books and a vase. In the middle distance, a devil, who wears a carrot on his hat, puts his claw on the hermit's hood and offers him, with his other hand, a glass of wine; on the left, a witch reads a magic scroll; round her, fantastical animals, one of which, in the foreground, bears on his back an owl; others fly about in the grotto. — Signed on a stone, to the left: D. TENIERS. *fec.* The letter T is painted on St Antony's hood.

0,62 m. h.; 0,50 m. br. W. — Fig. 0,40 m. — Bought of M. Grégoire in 1816, together with a picture by Ducq, N° 2360, and a picture by Maes, for 6000 francs.

***2456. — Vermeer** or **Van der Meer**, of Delft. — Dutch. — *The Lace-worker.*

A girl is seated behind a frame; her head bends and slightly turns to the right; she is dressed in a leman-coloured bodice, over which falls a guipure collar. She holds small distaffs in her hands; on the left, upon a table covered with a carpet, a blue cushion and a book. The face is partly dimmed in the penumbra; the hair, of a delicate flaxen colour, parted by a line and flowing in locks, is in full light. — Signed: I. MEER.

0,24 m. h.; 0,21 m. br. C. — Half-fig. — Was knocked down, in a sale, at Amsterdam, in 1816, for 28 florins. Sold, afterwards, 84 francs at the Muilman sale (1813), 501 francs at the Laperière sale (1817), and at the Nagel Sale 265 florins (1851). Lastly, it belonged to M. Blockhuysen, of Rotterdam. — Purchased in 1870 for 1200 francs.

***2526. — Potter** (PAULUS). — Dutch. — *Horses tied up at a cottage door.*

On the left, two horses eat in a manger placed near a thatched cottage; in the middle distance, an ostler comes from the right, carrying a pail of water, and followed by a dog; afar off, a meadow

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

VAN DER MEER OF DELFT OR VERMEER.

2456. — *The Lace-worker.*

with cattle, and a village on the horizon. — Signed, on the chimney flue: PAULUS POTTER, 1641.

0,23 m. h.; 0,25 m. br. W. — Fig. 0,06 m. — Engr. by Lebas and Couché. — Ancient coll.

***1972. — Van Dyck** (ANTHONY). — Fleming. — *Portrait of François de Moncade.*

In full face, bare-headed; the hair, mustachio and tuft under the lower lip are grey; he wears a cuirasse, over which falls a broad white collar.

0,68 m. h.; 0,58 m. br. Oval-shaped, C. — Breast-piece, life-size. — Engr. by Suyderhoef from a drawing by Soutman. — Study for the equestrian portrait N° 1971. — This picture, placed in 1711 in the little apartment of the king at Versailles, was transferred in 1741 into his bed-chamber. There is, in the imperial Museum, at Vienna, an other breast-piece portrait of the same character by Van Dyck.

***2116. — Rubens.** — Fleming. — *A Tournament near the ditches of a castle.*

In the foreground, on a terre-plein, six horsemen, clad in armour, are fighting; on the left, two pages: the one holds a bundle of lances, the other picks up the weapons that the combatants have already broken; on the right, heralds sound trumpets; in the middle distance, a strong castle surrounded with ditches, with a standard on the top of the donjon. The sun is setting on a plain, far away.

0,73 m. h.; 1,18 m. br. W. — Fig. 0,16 m. — " On this wonderful canvas, natures does not seem to be copied, but invented by the painter, he handles the elements of it with so masterly a hand; what is specially worthy of admiration is the landscape, the ideal of the romantic landscape, the harmony of the sky, waters, soils, trees and stronghold, which are enveloped, as it were, in an atmosphere of a warm and transparent hue. " (TH. GAUTIER.)

***1942. — Philippe de Champaigne.** — Fleming. — *Portrait of a maiden.*

In full face, her hands clasped, with a plaited white dress under a wide blue cloak. Over her fair hair is a veil, which falls and rolls up about her breast.

0,69 m. h.; 0,56 m. br. C. Oval-shaped. — Half-fig., life-size. — Ancient coll.

***2482. — Moucheron.** — Dutch. — *Starting for the hunt.*

On the right, a nobleman and a lady come down a broad flight of stone stairs, at the foot of which are two pedestals supporting large vases; in the middle, a shaded terrace, on which a horseman caracoles near a page, who carries under his arm a red cloak and holds two horses by the bridle; in the middle distance, whippers-in and dogs. — On the horizon, a plain bordered with hills.

0,78 m. h.; 0,66 m. br. C. — Fig. 0,07 m. — Purchased in 1785. The figures are by Adriaen van de Velde.

***2460. — Metsu.** — Dutch. — *The Music Lesson.*

A young woman, with a white satin dress, a red bodice and a white neckerchief, is seated, in profile, to the left, before a harpsichord, on which she lays her right hand; in the middle distance, a young man stands by her side, dressed in brown clothes,

holding in one hand a feathered hat and beating time with the other; on the left, a window, with a red curtain, drawn up. — Signed, on a scrap of paper laid on the harpsichord: G. METSU.

0,31 m. h.; 0,25 m. br. W. — Fig. 0,22 m. — Sold 5000 francs, in 1777, at M. Randon de Boisset's sale; 2301 francs, in 1787, at M. Beaujon's; 3930 francs, in 1791, at M. Le Brun's; 150 guineas, in 1801, at Greffier Fagel's, etc. Belonged for a time to M. William Smith, and was comprised in the lot of the works bought in 1817 by the Crown of M. Quatresols de la Hante, for 100 000 francs.

***1912. — Brouwer** (Adriaen). — Fleming. — *In a Tap-room.*

In the middle of the foreground, a drinker, seen from the back, is seated on a reversed bucket, and sleeps, his elbows leaning on a table. Opposite to the sleeper, one of his companions lights his pipe from a coal-pan; on the right, a peasant teases a woman seated on a bench, and, in the background, a little girl talks with two men near a chimney.

0,20 m. h.; 0,28 m. br. W. — Fig. 0,15 m. — Ancient coll.

2490. — Nickelle (Isack van). — Dutch. — *The Vestibule of a palace.*

In the foreground, wearing a red dress, a lady, whom three gentlemen salute, comes forward to the vestibule, in the middle of which four noblemen are conversing. Four columns support a gallery which runs along the first story, between four pavilions, with arcades in the four corners, and on the balustrade of which several persons are leaning. One sees, through a wide opening, in the background, a garden, in the middle of which a wall with niches and a flight of stairs with two rows of banisters. — Signed: ISACK: VAN: NICKELLE.

0,65 m. h.; 0,60 m. br. C. — Fig. 0,10 m. — Bought 1701 francs by Louis-Philippe, in 1840, at the Dubois sale.

***2414. — Hooch** (Pieter de). — Dutch. — *Interior of a Dutch house.*

In a room paved with red slabs, on the right, a housewife, dressed in dark clothes, is seated at a table upon which is a tub; on her right side, near a basket, a little girl stands; in the background, through the half-open door, a woman with a blue hood is seen from the back, crossing a court-yard to go to another building. — Signed, on the left: P. D. HOOCH.

0,60 m. h.; 0,47 m. br. W. — Fig. 0,28 m. — Engr. by Filhol and Demare. — Acquired, under Napoleon I, of a merchant, M. La Fontaine, who had brought it from Holland.

***2589. — Ter Borch** (Gerard). — Dutch. — *The Concert.*

A young woman, wearing a white satin dress and a yellow bodice edged with black braid, her fair hair adorned with black ribbons and flowing in curls over her shoulder, is sitting, in profile, to the left, at a table covered with a rich carpet. She sings, and holds in her left hand a paper, while his right hand beats time; by her left side, in the middle distance, a woman, facing the front,

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

Ter Boch or Terburg.

2589. — *The Concert.*

dressed in grey clothes and a plaited white whimple, accompanies her on a guitar; on the right, a page brings in a glass upon a tray. — In the background, tapestry hangings.

0,47 m. h.; 0,43 m. br. W. Arch-shaped. — Fig. 0,30 m. — Engr. by Filhol. — Ancient coll.

2622. — Wouwermann (Philips). — Dutch. — *A wooden bridge over a torrent.*

On the left, on the bank of a torrent that has just been crossed by a little boy and a woman who carries a child in a cradle upon her back, a cart has stopped, with four horses, one of which is quenching his thirst. On the bridge thrown from one bank to the other, come forward a countrywoman, with a basket of fish on her head, and a young man with two dogs. On the right, near a wall, travellers sitting; a horseman on his horse, and a horse loaded with bundles of straw; a woman, on a mule that a peasant drives, goes down a road that a peasant on horseback clambers; in the background, beneath the bridge, under the trees, a thatched cottage. — Signed: PHILS. W.

0,58 m. h.; 0,68 m. br. C. — Fig. 0,08 m. — Ancient coll.

2391. — Heem (Jan Davidzoon de). — *Fruit and Plate on a table.*

On the right, upon a table covered with a green gold fringed carpet, a half-peeled lomon, a shrimp, a fig and an oyster are on a silver tray; in the middle distance, strawberries in a china vase, a glass and a bunch of grapes on which two butterflies have alighted. — Signed on the left, on edge of the table: J. de HEEM *f.*

0,59 m. h.; 0,43 m. br. W. — *Musée Napoléon.* — This is a model of vigour and transparence, of truth in the details, of delicate care and impasto. (Waagen.)

***1952. — Cocx** or **Coques** (Gonzales). — Fleming. — *A Family Meeting.*

In a room, on the left, near a table covered with an oriental carpet, a man is sitting, in full face, holding a paper in one hand, and giving the other to a little child dressed in blue clothes, a blue flat cap and a white apron, who, in three quarters profile to the right, turns to a woman sitting and playing on the guitar; in the middle distance, a man, leaning on the table, looks at the musician; these three wear black clothes, with white cuffs and collars. In the right foreground, at the feet of a little girl in a red dress and a grey hat with a red feather, who holds in her hands a gauze veil and a flower, a little dog is yelping. On the walls, pictures are hanging; on the left, a window; on the right, a door.

0,52 m. h.; 0,74 m. br. W. — Given by M. Lucien Double in 1881.

2420. — Huysum (Jan van). — Dutch. — *A flower-basket.*

On a stone table, in a wicker basket, various flowers upon which alight butterflies and insects. — Signed, on the left: Jan Van HUYSUM *fecit.*

0,53 m. h.; 0,41 m. br. W. — Coll. of Louis XVI.

***2596. — Van de Velde** (Adriaen). — Dutch. — *Landscape and Animals.*

On the left, a river, and on the more remote bank, a village and some cattle; on the right, oxen, a sheep, a lamb and a goat. In the middle distance, on a knoll, other animals, an angler, and a peasant, lying in the grass. — Signed, on the right : A. V. VELDE, 1664.

0,30 m. h.; 0,71 m. br. C. — Fig. 0,05 m. — Engr. by Varin with the title: *Soleil levant* (" Sunrise "), and etched by baron Denon. — Sold 610 florins in 1719 at the sale of Jakob van Hoek, of Amsterdam; 20 000 livres in 1777 at the Randon de Boissets sale; bought by the king 19 910 livres in 1784 at the count of Vaudreuil sale. " The charm of the composition, the contrast of the evening light with the silvery tone of the water, and the gracefulness of the execution conspire to enhance the glowing beauty of this master-piece. " (Waagen.)

2580. — Steen (Jan). — Dutch. — *Bad Company.*

In the hall of a tavern, on the right, a young man, unbraced, with grey breeches and a red vest, has fallen asleep on the knees of a woman, sitting by his right side, in a blue dress, holding a glass in her hand. By his left, another woman, standing, dressed in a blue skirt and a yellow bodice, hands to a duenna, who wears a cloak and a sword, the watch that she has just stolen from the sleeper. In the middle distance, a man, sitting at a table, smokes his pipe, and a musician, standing, plays on the violin. In the foreground a hat, cards, a jug and a broken glass are lying down.

0,47 m. h.; 0,36 m. br. W. — Fig. 0,25 m. — This picture, sold for 2250 florins at the Taylor's sale, entered into the collection of M. Charles Cope of London, and was bought 4750 francs, en 1881, by the Department of the Fine Arts. Smith mentions it in his catalogue.

2450. — Lingelbach. — Dutch. — *A Landscape.*

In the middle, a man, on a white horse, carrying fowls in a basket, talks with a countryman, standing, at his horse's head; on the left, a pedlar, carrying a back-basket, is by the side of a horseman with his wife behind; on the right, at the foot of a tree, a family are seated. In the middle distance, on the left, a river, and, upon the opposite banks, two anglers, and harvesters in a field; on the right, upon a height, a ploughman. The landscape is by Wynants. — Signed : J. WYNANTS and LINGELBACH.

0,69 m. h.; 0,61 m. br. T. — Fig., 0,14 m. — Ancient coll.

***2736. — Seibold.** — German. — *Portrait of the Painter* (1697-1768).

In three quarters profile, to the right, with a green velvet flat cap, grey clothes and a rumpled white shirt.

0,44 m. h.; 2,14 m. br. C. — Breast-piece; half-life-size. — Ancient coll.

***2430. — Karel du Jardin.** — Dutch. — *Woodland.*

In a glade, on the left, a cow stands; on the right, a cow, three sheep and an ass are lying; in the background; a brook forming a

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

JAN STEEN.

2580. — *Bad Company.*

little waterfall, and a few rocks; on the horizon, a forest. — Signed: K: Du : JARDIN : *fe.* 1646.

0 54 m. h.; 0,44 m. br. C. — Engr. by Liénard, Filhol and Landon. — Sold 1500 florins, in 1766, at the Sylvervelt sale, 1550 florins, in 1771, at the sale of M. Braamcamp, and bought 4430 florins by the Crown, in 1783, at M. Locquet's. " The limpid and harmonious light which pervades this picture, the execution of the work, and the feeling of nature which is remarkable in the animals and betrays the influence of Paulus Potter, all conspire to show that the painter had already reached by that time the highest degree of his art. " (Waagen.)

***2356. — Dou** (Gerard). — *Reading the Bible.*

In a room, on the left, before an open window, an old woman, wearing a black dress, and a white cap and neckerchief, is sitting in profile, to the right, and reads the Bible to an old man, seated, in full face; in the middle distance, between the husband and the wife, upon a stool covered with a napkin, a dish of fish; on the right, a press on the top of which is a crucifix, and, on the ground, a copper vase and some onions close to a spinning-wheel. In the background, a ladder and a stove; a cage hangs on the ceiling, and a drapery is laid on a beam.

0,50 m. h.; 0,40 m. br. W. — Fig. 0,15 m. — Coll. of Louis XIV. — Was in 1710, in the upper apartment of the castle of Marly. The figures formerly passed for the portraits of the painter's parents; but M. Emile Michel thinks he identifies in the woman the mother of Rembrandt.

***2317. — Berchem.** — Dutch. — *The Ferry-boat.*

In the foreground, on the river bank, a herd of sundry animals, a countrywoman on a mule, and a shepherd beating an ass which kicks about; in the middle distance, on the river, a ferry-boat, laden with cattle, moves away from the shore; on the opposite bank, where some houses are seen, a flock; in the horizon, a range of mountains.

0,50 m. h.; 0,70 m. br. W. — Fig. 0,11 m. — Engr. by Daudet, Filhol and Landon. — Ancient coll.

***2165. — Teniers** (David), the younger. — Dutch. — *The Smoker.*

In the hall of an inn, on the left, a young man, bare-headed and dressed in grey, sits upon a stool, in three quarters profile, to the left, and smokes his pipe; his left hand rests on his knee; his right elbow leans on a table, where a pot of beer, some paper, matches and a coal-pan lie; on the right, in the middle distance, two men, sitting at a table, play at cards, and a third man, standing, looks at them. In the background, a maidservant half-opens a door: on the wall is pasted a print bearing the date 1643. — Signed: D. TENIERS.

0,30 m. h.; 0,30 m. br. C. — Fig. 0,28 m. — Engr. by Delaunay and Filhol. — Ancient coll.

***2079. — Rubens.** — Fleming. — *The Virgin amidst flowers.*

In a medallion, the Virgin, with a red robe and a blue cloak, is sitting, in three quarters profile, to the left, holding in her lap the Child Jesus, entirely naked; an angel, on the right, puts on the Virgin's head a crown of roses, and cherubs are fluttering about.

Around the medallion, on a black ground, a wreath of sundry flowers, on which are perched birds, monkeys and lizards.

0,85 m. h.; 0,15 m. br. W. — This seems to be the picture entered under N° 249 into the catalogue of the sale which took place after Ruben's death, in 1641.

***2166. — Teniers** (David), the younger. — Fleming. — *The Knife-grinder.*

In a landscape, the knife-grinder, in profile, to the left, grinds a knife on a stone placed in a wheel-barrow. He is dressed in a red vest, grey breeches, and a hat with a long feather. On the right, in the middle distance, some houses, in front of which there are trees; two men are talking before a door.

0,42 m. h.; 0,28 m. br. W. — Fig. 0,23 m. — Engr. by Guttemberg and Filhol. — Ancient coll.

***2306. — Backhuyzen.** — Dutch. — *Sea-piece.*

On the right, on a headland which projects in the sea, near a tree that has been struck with lightning, a group of three figures are standing, seen from the back; they look at the sea, that the wind rouses and on which fishing boats are sheering off; on the right, a gulf, and, near the shore, a forest. — Signed on the right: L. BACK.

0,46 m. h.; 0,65 m. br. C. — Fig. 0,06 m. — Engr. by Daudet under the title *Coup de vent* (" a Gale ") and by Landon. — Sold 4300 livres at the count of Vaudreuil sale in 1784, it was acquired by Louis XVIII, at the Baudelaire sale, in 1816, for 2500 francs.

2325. — Van Bergen (Dirck). — Dutch. — *Landscape and Animals.*

In the middle, a black ram, a white bull and some sheep cross a brook, to the left; on the right, on a hillock, a herdsman drives a herd, at the head of which is a mule gorgeously caparisoned. In the middle distance, on the left, a cattle-driver leads an ass on which is a woman holding her child in her arms. Landscape in the background. — Signed, on the right : D. V. BERGEN, 1688.

0,60 m. h.; 0,72 m. br. C. — Ancient coll.

***2389. — Hals** (Dirck). — Dutch. — *The rustic Feast.*

In a garden, a large party has assembled. Two young pairs are sitting in the foreground; an old man, the flush of blood to his face, with a pipe stuck in the string of his felt hat, drinks the health of his neighbour and says pretty things to her; behind them, a musician, standing, plays on the violin, a maidservant bursts out laughing, and a manservant brings in a dressed-up dish; in the middle distance, a group of three guests. Before the table, a white dog, lying, vases and plates, and a pail in which two bottles are cooling. — Signed upon the pail : Dirck HALS.

0,69 m. h.; 0,77 m. br. W. — Laus coll. — Bought at the Wilson sale by the journal *l'Art*, which presented it to the Louvre in 1881. M. Bode considers this picture as the earliest one that is known of this master, and thinks it was painted about 1616.

***2033. — Van der Meulen** (Anton Frans). — Fleming. — *The Entrance of Louis XIV into Douai in* 1667.

On the left, the king, on horseback, surrounded by his gentlemen;

in the middle, queen Maria Theresa receives the respects of the eschevins kneeling before her coach; one of them, seen from the back, reads an address; on the right, a guard, on a white horse, and a canopy ready for the queen. In the middle distance, the town; on the ramparts and draw-bridge, the crowd, waiting for the passage of the procession.

0,63 m. h.; 0,78 m. br. C. — Fig. 0,30 m. — Coll. of Louis XIV. — This picture probably comes from the castle of Choisy-le-Roi, in which, as Mlle de Montpensier relates in her *Mémoires*, was a cabinet decorated with small pictures executed by van der Meulen, and representing the conquests of the king.

2064. — Neeffs (Pieter) **the Elder.** — Fleming. — *Interior of a Church.*

In the central nave of a gothic cathedral with three aisles, several people are walking.

0,24 m. h.; 0,22 m. br. W. — Fig. 0,03 m. — Ancient coll.

***2509. — Van Ostade** (Isaac). — Dutch. — *A Halt.*

On a road a cart has stopped, the horse of which eats oats placed before him in a manger; the driver has some drink brought to him by an ostler; on the right, an inn, in front of which customers speak to a servant-girl. In the background a drover drives his herd away; amidst trees, the church steeple; on the left, a brook.

0,35 m. h.; 0,46 m. br. W. — Fig. 0,09 m. — Ancient coll. — " This picture is conspicuous by a remarkable vigour in the colouring. Some stiffness in the outline shows that the artist is still at the beginning of his career. " (Waagen.)

2706. — Denner (Balthazar). — German. — *Portrait of a woman.*

In three quarters profile, to te right. Her wrinkled face is surrounded by a white veil, which is covered over by a blue cloak. — Signed, on the right: DENNER, *fec.* 1724, *London.*

0,38 m. h.; 0,31 m. br. Copper. — Breast-piece, life-size. — Bought 18 900 francs at the Morny sale, in 1832.

***2561. — Ruysdael** (Jacob van). — Dutch. — *Landscape.*

A countryman, leaning upon a staff, walks up a winding way, on the side of which are some trees on the left, and a cabin on the right. On the horizon, a plain and a village on the left, and, on the right, amidst trees, the steeple of a church. — Signed, on the right: J. RUYSDAEL.

0,23 m. h.; 0,30 m. br. W. — Fig. 0,02 m. — Coll. of Louis XV.

***2431. — Karel du Jardin.** — Dutch. — *Landscape and Animals.*

On the summit of an upland, on the right, before a thatched cottage, fenced with a paling, a shepherdess sits, holding her spindle and dressed in a blue skirt and a chemisette, which leaves her breast bare; around her, a cow, a sheep and a goat are half lying on the ground, and she fondles a dog. On the left, a horseman is coming, followed by his dogs, and throws some money into the hat that a little beggar in rags holds out to him. In the background, a valley,

shut up by a range of mountains. — Signed, on the left: K. Dv. JARDIN.

0,65 m. h.; 0,58 m. br. C. — Fig. 0,12 m. — Engr. by Schrœder, Leroux and Filhol. Sold 1280 francs under the names of *le Voyageur charitable* or *la Fileuse*, in 1772, at the Choiseul sale, and 2600 francs in 1777, at the sale of prince of Conti. — Ancient coll.

***2137. — Ryckaert** (David) the Third. — Fleming. — *Interior of a Studio.*

In the middle, sitting before his easel, in three quarters profile, to the left, the painter, dressed in brown, holding in his hands his pallet and brush, looks at the model who bears a jug and a pipe: on the right, an assistant grinds colours on a table; in the background, a pupil paints on an easel; here and there, pictures are hooked on the walls, or leant against posts on the ground; near the master's chair, a cat is asleep. — Signed, upon a piece of white cloth, hanging on the wall, to the right: D. RYC. *f.* 1638.

0,59 m. h.; 0,95 m. br. W. — Presented by M. Adolphe Moreau in 1855.

***2320. — Berchem.** — Dutch. — *Animals and Landscape.*

In the middle of a herd, near a bull facing the front, a shepherdess is standing, while one of her companions, squatting, milks a goat; on the left, at the foot of a hillock, a shepherd sits, accompanied by his dog; in the background, a countryman is coming, driving a mule. — Signed: BERCHEM.

0,65 m. h.; 0,60 m. br. W. — Fig. 0,12 m. — Engr. by Geissler and Filhol. — Coll. of Louis XVIII. — This is one of the pictures in the lot bought 100 000 francs, in 1817, of M. Quatresols de La Hante.

***2360. — Duck** (Jacob). — *Interior of a Guard-house.*

In a large hall supported by big pillars, on the left, a woman and a child look at soldiers who play at cards upon a hogshead; on the right, three soldiers speak to a richly dressed woman, who is seated and behind whom a duenna stands; in the middle, an officer comes forward, and three soldiers, in the middle distance, are sitting and smoke; on the ground, flags and weapons.

0,55 m. h.; 0,84 m. br. W. — Fig. 0,24 m. — Acquired in 1816 from M. Grégoire, together with two other pictures, one by Teniers (N° 2176), and the other by van Maes, for 6000 francs.

***2400. — Van der Heyden** (Jan). — Dutch. — *A view of a town in Holland.*

On the left, in front of a brick house, on which hangs a signboard, are an old woman and a child; on the right, in a public place, paved and bordered with trees, a groupe of walking people; in the background, a gothic church. Signed: V. HEYDEN.

0,45 m. h.; 0,56 m. br. W. — Fig. 0,06 m. — Engr. by Dequevauvilliers, Filhol and Landon. — Ancient coll. — The figures are by Adriaen van de Velde.

***1968. — Van Dyck** (Anthony). — Fleming. — *Portrait of the Children of Charles I.*

On the left, the prince of Wales (afterwards Charles II), in yellow

clothes, the right arm leaning against a column, in three quarters profile, to the right, gives his hand to his father, the duke of York (afterwards James II), wearing a white gown and cap. On the right, in three quarters profile to the left, princess Mary, the future wife of William of Orange, wears a low cut white dress and a pearl necklace. A big dog is half lying at the feet of the prince of Wales; behind the children, a drapery with a gold ground is hanging; on the right, a garden.

0,48 m. h.; 0,55 m. br. W. — Fig. 0,35 m. — Engr. by Robert Strange. — *Musée Napoléon.* — This is the sketch of a picture which is in Kensington Palace. Repetitions are in the Museums of Dresden and Turin.

***2401. — Van der Heyden** (Jan). — Dutch. — *View of a village in Holland.*

On the left, on a canal, boats lying at anchor and barges, one of which, laden with goods comes alongside the shore; on the right, a nobleman, a lady and countryfolks, leaning on a parapet; by the roadside, several brick houses and a church.

0,45 m. h.; 0,52 m. br. W. — Fig. 0,03 m. — Engr. by Daudet, Filhol and Landon. — Coll. of Louis XVI. — The barges are by Willem van de Velde; the figures, by his brother, Adriaen.

***2110. — Rubens.** — Fleming. — *The Triumph of Truth, and the Fatal Sisters spinning the fate of Mary of Medici.*

On the left, Time, carrying up Truth, springs forward in the direction of a group formed by Mary of Medici, seated on a throne, and Louis XIII holding out to her mother a locket, as a token of reconciliation; on the right, the Fatal Sisters, sitting on clouds, one above another, spin the fate of the queen. In the upper part, Jupiter, on whose shoulder Juno is leaning.

0,50 m. h.; 0,64 m. br. W. — Fig. 0,20 m. — Purchased in 1859 at the sale of the painter Ary Scheffer. It is the sketch of two compositions, which are described farther, under Nos 2085 and 2105.

2361. — Duck (Jacob)? — Dutch. — *The Marauders.*

In the middle of a hall, a woman, with a red dress, in three quarters profile, on the right, is kneeling before a hector, wearing brown clothes and a feathered crimson hat, whom she seems to entreat; on the right, a soldier, in a dark garb, is carelessly seated upon a drum, with two companions by his sides; in the middle distance, marauders light their pipes.

0,37 m. h.; 0,50 m. br. W. — Fig. 0,20 m. — Ancient coll. — Formerly in St Martin's abbey, at Tournay. This picture, according to MM. Brédius and Emile Michel, must be attributed to Ter Borch; it reminds one of similar works by this master, which are kept in the Museums of Bremen, Dusseldorf and London. " It is the same execution, both grave and precise, the same deliberate purpose of a clever colourist who excels in bringing out, on the grey hues of the whole, some bolder tones that thrill and chime in together." (E. Michel.)

2381. — Van der Hagen (Jan). — Dutch. — *Landscape.*

In the foreground, two men, one of whom is seated, the other standing, talk together, near a river that countrymen are fording with

their herds; on the opposite bank, at the foot of a hill, a farm; on the left, a woody plain, crossed by the river.

0,24 m. h.; 0,32 m. br. W. — Fig. 0,05 m. — Coll. of Louis XIV.

***1991. — Franck** (FRANS), THE YOUNGER. — Fleming. — *The Passion.*

In the middle, the Calvary; at the foot of the cross upon which Christ is nailed, the Magdalen is kneeling, at prayers, the Virgin and St John stand, with the Holy Women; on both sides, the two robbers; in the left foreground, the tormentors play at dice for the clothes of the sufferers; on the right, the escort of Roman soldiers.

Round this central subject, eight scenes of the Passion are painted, grey upon grey, and in the corners, the four Evangelists, namely, starting from the top: St Luke, — Christ in the Garden of Olives, — Christ seized by the soldiers, — St Matthew, — Christ before Caiaphas, — Christ before Pilate, — St Mark, — Christ crowned with thorns, — the Scourging of Christ, — St John, — Christ exhibited to the people, — Christ bearing the cross. — Signed, on the left: F. FRANCK, in.

0,64 m. h.; 0,48 m. br. W. — Fig. in the centre-picture, 0,14 m.; in the camaieus from 0,08 to 0,12 m. — Engr. by Landon. — *Musée Napoléon.*

***2568. — Slingelandt** (PIETER VAN). — Dutch. — *A Dutch Family.*

In the middle of a drawing-room, a young woman is sitting, in three quarters profile, to the left, wearing a flowered yellow dress, a red bodice, trimmed with ermine, and a flower in her fair hair; on the right, her young son comes up to her, dressed in a grey garment with pink ribbons, holding in one hand a black hat with pink ribbons, and, with the other, leaning on a cane; on the left, a little girl, with a white dress and hat and a red cloak, brings a nest to her mother, and a man, standing, in three quarters profile, to the right, wrapped up in a dressing gown, and leaning on a table covered with an oriental carpet, takes a letter that a negro servant holds out to him; at the feet of the lady, a dog is lying; behind her, a parrot on a perch; a cage hangs from the ceiling; on the mantlepiece, a small statuette. The further end of the drawing-room is in the dark.

0,52 m. h.; 0,44 m. br. W. — Fig. 0,20 m. — Engr. by Filhol. — Bought 12 000 livres of an English brewer by M. d'Angiviller, for Louis XVI. It is supposed that this is the picture of which Descamps speaks as representing a rich Dutchman, M. Meerman, and his family. "This picture is the master-piece of Slingelandt. I admire in it the felicitous composition, the expressive heads, the very bright colouring, and the care in the execution, which explains how he worked at this canvas for three years." (WAAGEN.)

***2039. — Van der Meulen.** — Fleming. — *The Crossing of the Rhine* (12th of June 1672).

On the right, Louis XIV, mounted on a piebald horse, and fol-

lowed by his escort, points out with his cane the Rhine to an officer on foot, who comes to him; in the middle, a battery fires at the enemy: on the left, the army files off and fords the river.

0,50 m. h.; 1,11 m. br. C. — Fig. 0,28 m. — Engr. by C. Simonneau (Chalc. of the Louvre) and P. Laurent. — See the note, N° 2033, p. 162.

2461. — Metsu. — Dutch. — *The Chemist.*

Sitting behind a window embellished with ivy, in profile, to the left, dressed in a brown garment with red sleeves, a black hat on, he reads in a volume open on his knees; upon the window-sill, an inkstand, a mortar and a crockery pot; a bottle at the end of a string hangs from a nail; on the left, a bill is stuck on the wall; in the background, a globe, and, one some shelves, books, one of which bears on its back the signature of the master: METSU.

0,27 m. h.; 0,24 m. br. W. — Half-fig. — Engr. by Filhol. — Sold 3200 francs in 1772 at the sale of the duke of Choiseul, 3501 francs, in 1779, at the prince of Conti's, and bought 3001 francs by the Crown at the count of Vaudreuil's, in 1784.

2602. — Verkolie (Jan). — Dutch. — *A Scene in an Interior.*

In a room, near a table covered with a carpet the ground of which is red, a blonde young woman, with a yellow dress and a crimson bodice, in three quarters profile, to the right, gives her breast to a little child who raises himself to look at a little dog; in the middle distance, on the right, a maidservant brings some soup in a silver porringer; on the left, a cradle. — Signed on the floor, to the right : I. VERKOLYE, 1675.

0,58 m. h.; 0,51 m. br. C. — Fig. 0,34 m. — Engr. by Filhol. — Ancient coll.

2307. — Bakhuysen. — Dutch. — *A Dutch ship.*

On a rough sea, in the middle, a cutter with two rowers; on the left, a small fishing boat, sailing to the high sea; on the right, a large brig, lying at anchor; here and there, small craft. Cloudy and gloomy sky.

0,66 m. h.; 0,30 m. br. C.

2399. — Van der Heyden (Jan). — Dutch. — *View of the Town-hall in Amsterdam.*

In the public place called the Dam stands, on the left, the town-hall, a four-storied building, decorated with two rows of superposed pilasters, and surmounted, in its centre, with a triangular fronton and a lantern having arched bays. In the left foreground, the house of the Weight, in bricks and woods; in the background, a church and various structures; in the place, a few people are walking. The figures have been painted by Adriaen Van de Velde. — Signed, on the left : J. V. D. HEYDEN, A° 1668.

0,72 m. h.; 0,86 m. b. C. — Fig. 0,07 m. — Engr. by Filhol. — Bought 5000 florins by M. Paillet, for Louis XVI, of a descendant of the painter. " The rather uncommon size of this canvas, the delicate harmony of a tepid morning, the fineness of the touch somewhat bolder than usual, make this picture one of the master's best works. " (Waagen.)

***2160. — Teniers** (David), the younger. — Fleming. — *A Tavern by the side of a river.*

On the left, a tavern with a thatched roof upon which a horse's skull has been placed; the hostess comes out of the house, carrying a dish; in front, six countrymen, in different attitudes, talk together; some are standing, the others sitting; on the right, the river, on which fishers are busy pulling up their nets; three other fishers, on the opposite bank, put their fish into a cask; in the middle distance, on a hillock, a stronghold, in front of which a shepherd grazes his sheep. In the middle of the foreground, household utensils, and a stone, upon which is the signature of the painter : D. TENIERS. *f.*

1,20 m. h.; 2,03 m. br. C. — Fig. 0,35 m. — Engr. by Godefroy. — Coll. of Louis XVI.

***1937. — Philippe de Champaigne.** — Fleming. — *Louis XIII is crowned by Victory.*

Under a portico, the king is standing, in three quarters profile, to the right, wearing his war attire, cuishes, braces and cuirass, with a lace collar; round the neck, the ribbon of the Holy Ghost; a white scarf crosswise; the right hand lies on the hip; the left one carries a cane, on which he leans. On the right, Victory wrapped up in a blue drapery, with a palm in her hand, flies to the sovereign to put on his brow a crown of laurel; on the left, upon a table covered with a red carpet, the king's helmet and gauntlets; in the background, a red curtain. Afar off, the town of Rochelle and the dike erected by Richelieu. One reads on the ground, to the left, this inscription:

... auxilio socios, qui fortibus armis
... dfndit, læsaque jura Dei.

2,26 m. h.; 0,76 m. br. C. — Life-size. — Ancient coll. — Formerly in the town-hall of Toulouse.

***2305. — Bakhuysen.** — Dutch. — *Sea-piece* (*the Harbour of Amsterdam*).

On the left, several men-at-war, one of which has on her elaborately decorated prow this inscription : *an de Spie. Gel. 1666. Ludolff Backuysen;* on the right, fishing boats; on the horizon, the town. The name of Amsterdam is written on the sea, to the left.

1,17 m. h.; 2,20 m. br. C. — Fig. 0,07 m. — Presented to King Louis XV by the sculptor Bouchardon's heirs.

2072. — Pourbus (Frans), the younger. — Dutch. — *Portrait of Mary of Medici, queen of France* (1575-1642).

Under a gold-striped red velvet canopy, the curtains of which are drawn up, the queen stands in three quarters profile, to the right, wearing a blue dress and cloak, strewn with flower-de-luces and trimmed with ermine; the open bodice is braided with pearls and jewels; she wears a pearl necklace; on her fair hair the royal crown is laid; her two arms are hanging along the body. In the

background, a niche between two black marble columns, and on the base of the right column, the signature : F. POURBUS. FE.

3,07 m. h.; 1,86 m. br. C. — Life-size. — This is the only portrait that is left of the collection of the kings' and queens' portraits lodged in the little gallery of the Louvre called the *Galerie des Peintures* (now *Galerie d'Apollon*), which was destroyed by a fire in 1661.

***2483. — Van der Neer** (AERT). — Dutch. — *The Banks of a Canal in Holland.*

In the middle, on the canal which flows farther into the country, a barge has stopped; on a narrow strip of land, to the right, three cows; on the left, the shore bordered with houses; in the foreground, a man leaning on a paling; farther on, a peasant rowing away. The horizon is lighted by the reflection of the setting sun. — Signed on the fence, to the right, with the monogram : AV. DN.

0,48 m. h.; 0,80 m. br. W. — Fig. 0,05 m. — Ancient coll.

***2369. — Van der Faes** (Attributed to PETER), called **Lely.** — Fleming. — *Portrait of a woman.*

In full face, with a red dress, cut low, and a grey scarf thrown over the left shoulder; she wears a necklace of pearls; her fair hair flows in curls over her shoulders; her arms are folded on her breast.

1,05 m. h.; 0,85 m. br. C. — Half-fig., life-size. — Ancient coll.

***2081. — Rubens.** — Fleming. — *The Awakening of Lazarus.*

On the right, Christ, followed by an apostle, in profile, to the left, wrapped up in a red cloak, stretches out his hands toward Lazarus who rises from his grave. A bystander lifts up the shroud, and the two sisters of the defunct, kneeling, behold the miracle.

0,57 m. h.; 0,28 m. br. W. — Fig. 0,24 m. — Bequeathed by Viscount de Ségur-Lamoignon, in 1876.

2164. — Teniers (DAVID), THE YOUNGER. — Fleming. — *Heron hawking.*

Upon a height, before a clump of trees, a heron struggles with two hawks; on the right, the falconer hastens to help his birds; on the left, the archduke Leopold comes forward, attended by two gentlemen, all three on horseback; in the air, two hawks pounce on a heron. — Signed on a stone, to the right : D. TENIERS. F.

0,81 m. h.; 1,18 m. br. C. — Fig. 0,18 m. — Engr. by Duparc, Filhol and Landon. — Bought 3210 livres in 1784 at the count of Vaudreuil sale.

2022. — Van der Meer (JAN) **of Harlem,** the Elder. — Dutch. — *Entrance of an Inn.*

On the right, in front of the inn, a traveller is sitting on a bench, with a pipe in his hand, dressed in red clothes; near him, his cloak; on his knees, his hat; at his feet, his dog. He turns to the left, in profile, and speaks to a servant-girl who stands before him, in a blue dress and a grey bodice, wearing a tin pot and a glass. On the left, the fields. — Signed : J. VAN DER MEER, 1652 or 1653.

0,70 m. h.; 0,60 m. br. C. — Fig. 0,32 m. — Ancient coll. — Attributed formerly to Jan Miel.

***2465. — Mierevelt.** — Dutch. — *Portrait of Olden Barnevelt, Grand Pensionary of Holland* (1549-1618).

In three quarters profile, to the right, bare-headed, grizzled mustachio, beard and hair; round the neck, a quilled ruff; clad in a green doublet and a cloak of the same colour, trimmed with fur, the folds of which he draws back with his left hand. — On the plain ground, one reads : ÆTATIS, 69, A° 1617.

1,21 m. h.; 0,91 m. br. W. — Half-fig., life-size. — *Musée Napoléon.*

***2630. — Wouwerman** (Philips). — Dutch. — *A Halt of hunters and horsemen.*

On the left, a hostelry, on the gate of which two peacocks are perched; at the foot of the ladder used instead of a staircase, two men, one of whom feeds a horse and the other drinks out of a crookery bottle; in the middle, a horsewoman comes up, followed by a horseman and a peasant on foot, who bears a burden on his shoulders; in the foreground, three dogs; in the background, the fields. — Signed on the left with the painter's monogram : P. H. W.

0,36 m. h.; 0,34 m. br. W. — Fig. 0,10 m. — Ancient coll.

***2564. — Santvoort** (Dirck). — Dutch. — *The Pilgrims of Emmaus.*

In a large hall, Christ, dressed in a violet robe and a red cloak, in profile, to the left, sits at a table; a halo lights up his face; he raises his eyes to the sky and blesses the bread. On the left, in the shade, one of the pilgrims is at prayers; in the middle distance, the other pilgrim, with a long blonde beard, lighted up by the celestial light, expresses by a gesture that he knows the Saviour; in the right background, a servant, bringing a dish, comes down a staircase. — Signed, in the middle : D. V. SANTVOORT, F. 1633.

0,66 m. h.; 0,50 m. br. W. — Fig. 0,35 m. — *Musée Napoléon.* — Was formerly in the church St-Louis-of-the-French, in Rome.

2604. — Vlieger (Simon de). — Dutch. — *Sea-piece, in a calm weather.*

In a harbour, on the left, a cutter, manned by two sailors, comes alongside a boat laden with passengers; in the middle, several barks under sail; on the right, boats moored near a narrow strip of land, on which is a group of four figures. In the background, a fortified town. — Signed, on a piece of wood adrift : S. VLIEGER.

0,43 m. h.. 1 m. br. W. — Fig. 0,02 m. — Ancient coll.

***1941. — Philippe de Champaigne.** — Fleming. — *Portrait of a little girl.*

Slightly turned to the right, wearing a yellow dress with split sleeves, a white apron, a lace collar and a white cap from under which her fair hair flows about. Upon her left hand a hawk sits, tied up with a red ribbon, the end of which she holds in her other hand;

on the left, a table covered with a red cloth; in the background, red hangings, drawn up. — One reads at the bottom of the picture, on the right : AGE : 5 ANS 3 MOIS.

1,23 m. h. ; 0,89 m. br. C. — Life-size. — Ancient coll.

***2621. — Wouwerman** (Philips). — Dutch. — *The Bœuf gras in Holland.*

On a road, the right side of which is bordered by the wall of a city, comes forward, led by butchers, one of whom is drinking out of a large glass, the bœuf gras adorned with foliage and carrying two drinking glasses on its back. Ahead, a man beating the drum, and children, one of whom holds a hoop. On the right, a peasant takes off his cap, a boy runs away and a mother shows her daughter the procession. On the left, sundry bystanders, a horseman with his son behind him, and a cart drawn by two horses; on the horizon, a river, a bridge and houses.

0,47 m. h. ; 0,42 m. br. W. — Fig. 0,08 m. — Coll. of Louis XVI. — Bought 1000 florins in 1765 at the Walraven sale, and 3500 florins in 1783 at the Locquet sale.

***1993. — Fyt** (Jan). — Fleming. — *Game in a larder.*

On a table and on the ground are heaped up several heads of game, partridges, snipes, wild ducks; near to a hare hanging on the wall, a cat turns to the left, to look at two monkeys sitting on a window-sill.

1,38 m. h. ; 1,76 m. br. C. — Ancient coll.

***2626. — Wouwerman** (Philips). — Dutch. — *The Riding-school.*

In the middle of a meadow, a horseman, dressed in red, with a riding-whip in his hand, makes his white horse, tied up to a post, paw the ground, while a groom strikes it with his whip; on the left, a horseman speaks to a page. In the foreground, a gentleman, dressed in a yellow jerkin and a red sash, stands, leaning on a cane, with two children near him. On the right, a dog, and a child who plays on a wooden horse. Behind the groom, several bystanders, two of whom are near the post, and two on a flight of stone stairs; a peasant walks off, leading a horse to the pond. Landscape in the background.

0,49 m. h. ; 0,41 m. br. C. — Fig. 0,08 m. — Engr. by Laurent, Filhol and Landon. — *Musée Napoléon.* — Sold 610 florins in 1762 at the Wiezman sale.

***2340. — Craesbeeck** (Joost van). — Fleming. — *The Painter painting a portrait.*

In a room, the painter, in a black garb, sits before his easel, holding his brushes and pallet; he turns, in three quarters profile, to his model, on the right. The latter, seated, with a brown garment and a broad black hat, holds a little dog in one hand, and, in the other, laid on a table, a brush. A young man stands close to his chair, and a page, on the right, carries his sword. In the middle distance, a footman, in the centre, presents a glass of wine to the painter. On the left, a musician plays on the guitar, and another footman carries

a tray and a cup. Before Craesbeeck, on a little stool, a pipe and some tobacco; on the right, a four-posted bed; on the left, a door opening on a room; against the wall, a picture representing drinkers.

0,85 m. h.; 1,02 m. br. W. — Fig. 0,45 m. — Engr. by Thomas with this title: *l'Atelier de Craesbeke*, Filhol and Landon. — Coll. of Louis XVI. — Bought by M. d'Angiviller as a work of Brauwer, this picture figured in the Museum, when it opened in 1793, under the title: *Atelier de Brauwer peignant un portrait.*

1976. — **Van Dyck** (ANTHONY). — Fleming. — *Portrait of a man.*

He stands in a gallery, in three quarters profile, to the right; bare-headed: chestnut-brown hair; fair beard and mustachio; black garment, with split sleeves; lace collar and cuffs. His left hand rests on the hilt of his sword; the right one, on his hip. On the left, a red curtain, drawn up; on the right, a balustrade and a column. The sun sets on a landscape.

1,12 m. h.; 0,92 m. br. C. — Half-fig., life-size. — Ancient coll. — Executed during a stay of the master in Italy. A repetition, with some alterations, is at Vienna, in the Museum of the Belvidere.

***2378.** — **Van Goyen** (JAN). — Dutch. — *Sea-piece.*

In the middle, the river on which boats and sails are scattered; afar off, the outline of a town, commanded by the square tower of a church and some wind-mills; in the left foreground, a cutter, manned by eight men, and bearing the signature: V. GOYEN, 1649.

0,74 m. h.; 1,08 m. br. W. — Fig. 0,06 m. — Anc. coll.

2724. — **Mignon.** — Dutch. — *The Nest of chaffinches.*

On a hogshead is placed a nest, where the little chaffinches call for their mother, which brings them a worm in her bill; in the foreground, fish, flowers, a squirrel, a toad and snakes; on the right, hanging on the trunk of a tree, a squirrel and two birds; on the left, in a pond, frogs. — Signed: A. MIGNON FEC.

0,82 m. h.; 1 m. br. C. — Coll. of Louis XIV.

***1975.** — **Van Dyck** (ANTHONY). — Fleming. — *Portrait of the duke of Richmond.*

He is standing in a landscape, in three quarters profile, to the left, bare-headed, the curls of his fair hair flowing over a white tucker, the lace collar of which is clasped by a diamond; he wears cherry-coloured satin breeches. In the left hand he holds a pear; his right hand leans on his hip.

1,06 m. h.; 0,83 m. br. C. — Half-fig.; life-size. — Coll. of Louis XIV. — In the old inventories, it passed for the portrait of François II, count of Luc, Vintimille and Marseilles.

1921. — **Brueghel** (JAN), THE ELDER. — Fleming. — *The Battle of Arbela* (*331 A. C.*).

The two armies are fighting in a woody valley; on the left, among the fighters, one descries a chariot; on the right, Alexander stops before the family of Darius who implore mercy; on the horizon, high mountains, decked with forests.

0,86 m. h.; 1,35 m. br. W. — Fig. 0,12 m. — Ancient coll.

***2345. — Cuyp** (ALBERT). — Dutch. — *The Storm.*

Three boats and a cutter manned by three rowers, on a wild sea, are struggling against the tempest; on the shore, to the right, a house. Flashes of lightning rend the dark sky.

1,08 m. h.; 1,48 m. br. C. — Fig. 0,10 m. — Ancient coll.

***2106. — Rubens.** — Fleming. — *Portrait of Francis of Medici, Grand-Duke of Tuscany, the father of Mary of Medici.*

He stands in a gallery, bare-headed, in three quarters profile, leaning his right hand on a cane. Black beard, mustachio and hair. Black clothes; the black cloak is lined with ermine. On the breast, the cross of St Stephen. A red curtain is drawn up on the left. In the background, a balustrade.

2,47 m. h.; 1,16 m. br. C. — Life-size. — Engr. by G. Edelinck (Chalc. of the Louvre). This portrait had been added by Rubens to the coll. of the Luxembourg.

***2717. — Holbein** (HANS), THE YOUNGER. — German. — *Portrait of Thomas More, Lord High Chancellor of England* (1480-1535).

In three quarters profile, to the right. A black flat cap, pulled down over his ears, encircles his face. He is dressed in a green gown and a chestnut-coloured cloak; with his right hand, adorned with a ring, he holds a cross hanging on his neck from a gold chain; in his left hand is a folded paper.

0,39 m. h.; 0,31 m. br. W. — Half-breast, half-life-size. — Coll. of Louis XIV. — M. Paul Mantz judiciously remarks that this old man, nearly an octogenarian, cannot be Thomas More, who died at fifty-five years of age, only. According to Woltmann, this is the portrait of sir Henry Wyatt, the father of the personage who figures in the picture called *the Two Ambassadors,* in the National Gallery.

***2703. — Cranach** (LUCAS), THE ELDER. — German. — *Venus.*

The goddess, in three quarters profile, to the left, comes forward in a garden, entirely naked, and drawing back a gauze scarf. On her hair, the fair locks of which are flowing down, a broad red flat cap is laid; she wears a rich necklace. On the left, a clump of trees; in the background, at the foot of a mountain, a town, the houses of which are reflected by a river. — Signed on the path, to the right, with the winged dragon, and dated 1529.

0,38 m. h.; 0,26 m. br. W. — Fig. 0,31 m. — *Musée Napoléon.*

***2199. — Flemish School of the 15th century.** — *Portrait of Isabeau de Bavière, queen of Charles VI, King of France* (1371-1435).

In three quarters profile, to the right, her eyes cast down, she has as a head-gear a " hennin " adorned with pearls and covered over with a piece of gold cloth which falls back on her shoulders. She wears a fur trimmed red mantlet over a green bodice, cut low, and a gold collar ending with a pendant.

0,30 m. h.; 0,22 m. b. W. — Breast-piece, under life-size. — Ancient coll.

***2196. — Van der Weyden** (ROGIER). — Fleming. — *The Deposition.*

On Mount Calvary, the Virgin, wrapped up in a blue cloak, is sitting in three quarters profile, to the right, in the middle, supporting in her lap the body of Christ, stretched out, in three quarters profile, to the left, which she clasps in both arms. On the right, St John, dressed in red, kneeling, upholds the Saviour's head, which rests on a white drapery; in the middle distance, at the foot of the cross, on the left, the Magdalen is at prayers, clad in a red dress with yellow sleeves, a green cloak, and a piece of white cloth rolled as a turban round her head. In the background, Jerusalem, and a lake surrounded by bluish mountains.

0,67 m. h.; 0,48 m. br. W. — Fig. 0,44 m. — Bequeathed in 1871 by M. Misbach.

2741. — Neufchatel (attributed to NICOLAS). — German. — *Portrait of a man.*

In three quarters profile, to the left, the head turned to the right. Black garment and flat cap; white tucker; the right hand is laid on the breast; the left hand holds his gloves.

0,63 m. h.; 0,53 m. br. W. — Breast-piece, life-size. — On the ground, one reads a signature added later: A. More. The old inventories attributed this portrait to Holbein. Villot has catalogued it as the work of Nicolas Neufchatel.

2200. — Flemish School of the 15th century. — *Christ.*

The Saviour is represented in full face, wrapped up in a red cloak, his hands clasped, the crown of thorns laid upon his brown hair; his eyes are full of tears; on his forehead, small drops of blood are running down. Gold ground.

0,38 m. h.; 0,28 m. br. W. — Breast-piece, life-size. — Ancient coll. — This is perhaps the picture which d'Argenville mentions in his *Voyage pittoresque à Paris*, as having seen it in the Convent of the Filles-Bleues rue Culture-Sainte-Catherine. A fellow to nº 2201.

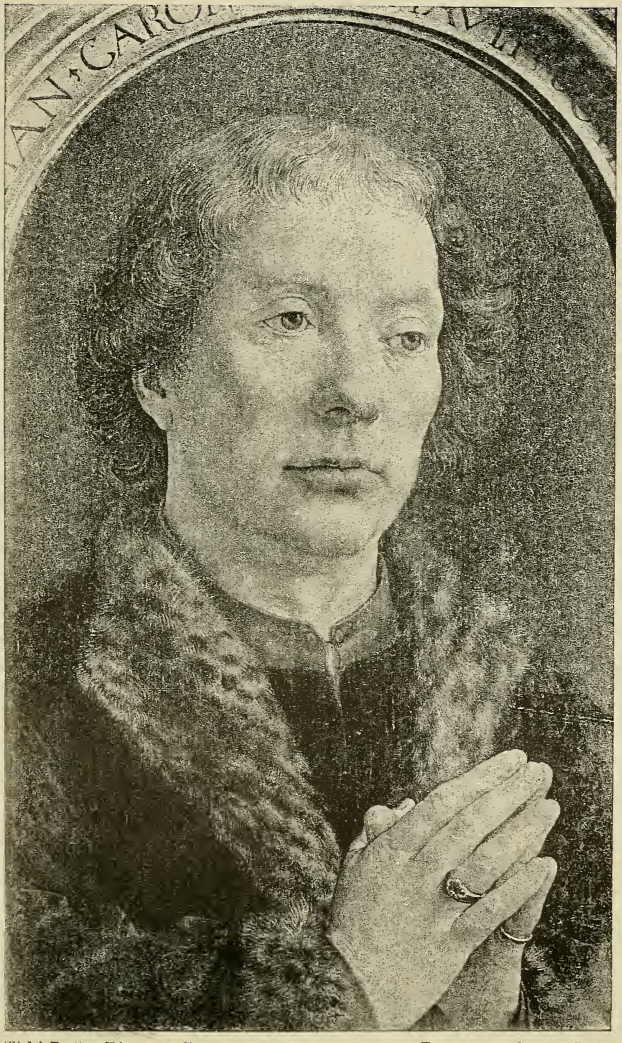
***2740. — German or Dutch School of the 16th century.** — *The Sacrifice of Abraham.*

In the foreground, a landscape, where Abraham loads Isaac with the wood for the pyre; on the left, near to an ass, a servant carries a sword, and another holds a vase where the fire is burning. In the middle distance, the patriarch and his son are clambering up a path. On the top of the mountain, near the pyre where Isaac is kneeling, the angel checks Abraham's arm; to a tree the ram is tied up; on the right, in the greenish plain, cattle. Afar off, on the banks of a river, a town.

0,40 m. h.; 0,32 m. br. W. — Fig. 0,13 m. — Ancient coll. — Was attributed to Holbein, and, by the notice of 1841, to Lucas Cranach. But Villot catalogues it more likely as being the work of an unknown painter, probably a Dutch one.

***2203. — Flemish School of the 16th century.** — *Portrait of a woman.*

In three quarters profile, to the left, she holds a closed book; she



Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

MABUSE (JEAN GOSSAERT, called JEAN DE)

1997. — *Portrait of Jean Carondelet.*

wears a black dress, with brown sleeves, and a white coif, that hides her hair.

0,35 m. h.; 0,27 m. br. — Breast-piece, life-size. — *Musée Napoléon.* — Sauvageot coll.

***2029. — Matsys** (QUENTIN). — Fleming. — *The Banker and his Wife.*

At a table covered with a green carpet, on the left, a banker sits in full face, with a black flat cap and a fur-lined blue gown, weighing gold coins in his gold weights; on the right, his wife, in three quarters profile, to the left, wearing a red dress edged with grey fur, and a chestnut-coloured cap laid on a white hood, holds a missal and stoops to look at her husband. Upon the table, a crystal cup, a black velvet sachet full of pearls, and a round looking-glass, which reflects a man whose bust only is seen, reading near a window. In the background, along the walls, shelves on which are some articles of stationery; at the end of the upper shelf, on the right, a roll of paper on which one reads : QUENTIN MATSYS, Schilder. 1518 or 1519.

0,74 m. h.; 0,68 m. br. W. — Half-fig., under life-size. — *Musée Napoléon.* — Belonged, in the 17th century to a Dutch merchant named Duarte, then to Peter Stevens, and, at last, to one sieur Marivaux, who sold it to the Louvre, in 1806, for 1800 francs. The master has often repeated the theme with some alterations in the unessential parts. The two most important repetitions are that of Sigmaringen, the property of the prince of Hohenzollern, and that which is dated 1519 and belongs to M. della Faille, in Antwerp.

***2739. — German School of the 16th century.** — *The Adoration of the Magi.*

On the right, between two pilasters, the Virgin is sitting, in three quarters profile, to the left, with a blue cloak, a flowered robe, and a white veil over her fair hair. She holds in her hands the Child Jesus, who plays with the ring of one of the Magi knelt before him, wearing a gorgeous red garment, trimmed with fur, and a broad collar. In the middle distance, the Moorish king stands in the centre, holding a vase of perfume in hands, and, in the left, the third king, holding in his left hand a fur cap and in his right one a golden vase; among the kings' attendants are three flag-bearers. In the middle, near the Virgin, two bystanders are talking together; in the background, in a public place, horsemen seem to get ready for a tournament; afar off, a strong castle, with a drawbridge. In the sky, two angels and the harbinger star.

1,25 m. h.; 0,71 m. br. W. — Fig. 0,60 m. — *Musée Napoléon.* — Was first attributed to Holbein the Elder, then, by the notice of 1841, to Holbein the Younger.

***1997. — Mabuse** (JAN GOSSAERT, called JAN OF). — Fleming. — *Portrait of Jean Carondelet, Perpetual Chancellor of Flanders* (1469-1544).

In three quarters profile, to the right; bare-headed, his hands clasped, with blue clothes and a fur-trimmed grey cloak. This inscription is read on the gilt frame, arched in the top: " REPRÉSEN-

TACION DE MESSIRE JEHAN CARONDELET, HAVLT DOYEN DE BESANÇON, EN SON AGE DE 48 A. " and at the bottom : " FAIT L'AN 1517. " Behind the panel is a niche with the Chancellor's coat of arms, the letters I. C. entwined with strings, and the motto : MATVRA.

0,43 m. h. ; 0,27 m. br. W. — Breast-piece, under life-size. — Coll. of Louis-Philippe.— Bought, together with nº 1998 (page 177), in 1847, of M. J. Bernard, architect at Valenciennes, for 1000 francs.

*** 2197. — Flemish School of the 15th century.** — *The Holy Family.*

In an open gallery, the Virgin is kneeling, in three quarters profile, to the left, with the Child in her arms. She is dressed in a blue robe, the bodice of which, cut low, shows the right breast, and she wears on her fair hair a rich gold crown, set with gems; on the right, St Elizabeth, sitting in three quarters profile, to the left, with a fur-lined red robe and a white and black veil, fondles the new-born Child. Before the Virgin is a basket containing some linen and a pair of scissors; behind her, on a table, a vase and an apple. St Joseph, dressed in red, with a broad hat on, holds a vine-plant, and leans his elbow on the balustrade of the gallery. On the right, four angels sing before a music-stand, on which a book is open; in the background, a garden and a gothic structure, under which one sees the Virgin, the Child, and an angel, whom a bystander gazes at.

0,45 m. h. ; 0,32 m. br. C. — Under life-size. — Engr. by Landon under the name of Albrecht Dürer. Was attributed by the former inventories to Lucas of Leyden.

*** 2743. — German School of the 16th century.** — *Portrait of Joannes Cingisus.*

In three quarters profile, to the right, he wears a ring of beard. Black flat cap and clothes ; plaited white tucker ; black-edged grey cloak ; fur tippet. The two hands are close to one another on the waist. In the upper part, a latin inscription, almost obliterated, is still perceivable, the meaning of which must be : " this image gives from life the features of John Cingisus, so much renowned in the art ; " and on the right, a monogram.

0,60 m. h. ; 0,40 m. br. W. — Half-fig. — *Musée Napoléon.* — Sauvageot coll.

2201. — Flemish School of the 15th century. — *The Mother of Grief.*

In three quarters profile, to the right; her head is enveloped in a white coif with a blue cloak over it, and she wears a violet robe. Her eyes are wet with tears. She clasps her hands. Gold ground.

0,38 m. h ; 0,28 m. br. W. — Breast-piece ; life-size. — Ancient coll. — This may be the picture which d'Argenville mentions his *Voyage pittoresque à Paris,* as having been seen by him in the convent of the Filles-Bleues, rue Culture-Sainte-Catherine. The fellow of nº 2200.

*** 1999. — Mabuse** (JAN OF). — Fleming. — *Portrait of a Benedictine monk.*

In three quarters profile, to the left; bare-headed, the hands

clasped; he wears a russet gown. On the ground, in the upper part : ETATIS, 40 + 1526, and, on the right, the signature : JOANNE MALBOLD PINGE.

0,38 m. h.; 0,27 m. br. W. — Breast-piece. — This picture, presented in 1872 by M. J.-B. Foucart, had belonged to M. van der Schreeck, of Louvain (no 48 in his catalogue).

***1998. — Mabuse** (JAN OF). — Fleming. — *The Virgin and the Child.*

Seen in full face; curls of fair hair flow around her head, slightly bent to the left; she holds in her arms the Child almost naked, the body to the right, the head turned to the left, the hand on his mother's breast; she is dressed in a green robe, covered, about the breast, with a white neckerchief, and in a red cloak, thrown over the left shoulder; in her hair, a string of pearls. Round the frame, which is arched at the top, the following inscription : *Mediatrix-nostra-que-es-post-deum-spes-sola-tuo-filio-me-representa*, and at the bottom : *Johannes Melbodie pingebat.* Behind the panel a skull is painted in a niche, with this inscription in black letters : *facile contemnit omnia qui se semper cogitat moriturum Hieronimus*, 1517, and the motto : *Matura.*

0,43 m. h.; 0,27 m. br. W. — Breast-piece, under life-size. — See the note, no 1997, page 176.

***2479. — Moor** (ANTHONIS). — Dutch. — *The Dwarf of Charles V.*

He is turned to the right, wearing a court dress and a dark green cloak with horizontal gilt stripes; on his head a pointed cap; on his side, a sword; round his neck, a gold chain; with the left, he holds a cane; with the right one, he fondles a dog, whose collar bears a coat of arms. Hangings in the background.

1,27 m. h.; 0,93 m. br. W. — Full-length fig., life-size. — Coll. of Louis XIV.

***2702. — Bruyn** (BARTHOLOMEW). — German. — *Portrait of a man.*

In three quarters profile, to the right; shaven face; black clothes and calotte; white collar; on the left side of the breast, a white cross; he bears in his left hand a bead-roll, and, in his right one, a closed book.

0,46 m. h.; 0,33 m. br. W. — Half-fig., half-life-size. — Presented by the journal *l'Art*, in 1884.

2205. — Flemish School of the 16th century. — *Portrait of a man.*

In a landscape; he is turned in profile to the right. his head in three quarters profile. On his nut-brown hair, which flows in long curls, a red flat cap is laid. He is wrapped up in a black-bordered cloak, and holds a pink in his right hand; the left hand is thrust in his belt. A brook runs through the country; on the farther bank, a fisherman in the midst of trees. Afar off. some houses.

0,54 m. h.; 0,44 m. br. W. — Half-fig., half-life-size. — Ancient coll. — This portrait,

which the notices of the Louvre, before that of Villot, mentioned as being the portrait of Garofalo painted by himself, is a Flemish painting, the work of a contemporary of Holbein or Mastys.

***2738. — School of Cologne in the 16th century** (The Master of the Death of Mary).— *A Picture in three compartments.*

1° Centre-picture : *The Deposition.* The Saviour, lying upon a shroud, is turned in three quarters profile, to the left. St John, in a red garb, supports his head ; on the left, the Virgin, kneeling, in a blue robe and a white veil, with a Holy Woman by her side, holds in his folded arms the right hand of his son. In the foreground, a monk standing, St Nicholas of Tolentino, in a black gown, introduces the donor of the picture, kneeling in profile, to the right, bare-headed, his hands clasped ; on the right, opposite him, the lady donor, also kneeling, in a rich green dress, with fur sleeves, a pink sash, and a white coif, has a missal in her hand ; behind her, her patron saint, St Clara, stands, dressed in a green robe with a black hood, carrying a monstrance; the Magdalen, in a green flowered robe, wearing a pink coif on her blonde hair, stoops and holds out her arms; before Christ, on the ground, a large copper pan, with a sponge floating in blood, a skull and bones. In the background, Mount Calvary, the Holy Sepulchre, the walls of Jerusalem; on the right, a river which runs through a plain.

1,45 m. h. ; 2,06 m. br. W. — Under life-size.

2° In the lower part, upon the ledge : *The Lord's Supper.* Behind a table covered with a white cloth on which glasses and dishes are laid, Christ, surrounded by his Disciples; by St Peter's right side, the donor of the picture, his hands clasped; on the left, against the frame, in the garb of a servant who pours out wine, the supposed portrait of the painter himself.

0,45 m. h.; 2,06 m. br. W. — Breast-piece, half-life-size.

3° In the upper part, semi-circular tympan : *St Francis receving the marks on his body.* The saint, with a russet gown, is kneeling in a garden, in three quarters profile, to the right, his arms stretched out, his eyes skyward; on the right, friar Leon is sleeping against a rock. In the background, a village near a river, and mountains on the horizon.

0,15 m. h.; 0,46 m. br. W. — Arch-shaped. — Under life-size. — Ancient coll. — Formerly in St-Mary-of-Peace, at Genoa. " The attitudes of the various figures, borrowed from Lionardo, show that the painter had visited Milan. The arrangement of the centre-composition is marked by a more correct stylo than that of the other works by the same master, with less truth and more nobleness ; it is more carefully modelled, but the colouring is not so warm and transparent. " (Waagen.)

***2202. — Flemish School of the 15th century.** — *The Angel's salute.*

In a room, the Virgin, wrapped in a blue robe, her fair hair flowing over her shoulders, kneeling in three quarters profile, to the right, on a prayer-stool, holding in her left hand a missal,

interrupts her prayer to turn to the angel, who is standing in the middle, his blue wings unfolded, dressed in a white robe with a rich dalmatic over it, and holds his hands out. In the right background, a four-posted bed with a red tester, before which hangs from a chain a medallion representing Christ upon a thone. In the middle, a wooden press supporting a ewer, and an open window, through which the country is seen. On the left, before a high chimney, a wooden bench, on which three red cushions are placed; on the ceiling, a six-branched chandelier; in the foreground, on the floor, a lily in a crookery vase.

0,86 m. h.; 0,92 m. br. W. — Fig. 0,55 m. — Was attributed by the old notices to Lucas of Leyden, and by Villot, to the school of Memling.

2198. — Flemish School of the 15th century. — *A Pastoral Instruction.*

On the right, under an octogonal structure supported by columns, a priest, wearing a red garb and a fur flat cap, leaning his elbow against a wooden balustrade, teaches the congregation, the members of which are either kneeling or standing. On the left, a young man, preceded by a dog, comes near a niche where a man, in a green gown, is sitting. In the background, a man walks in a street leading to a cathedral, which reminds one of St Gudule, in Brussels; on the right, against a grated door, left ajar, a child and a beggar.

0,93 m. h.; 0,68 m. br. W. — Fig. 0,45 m. — Bought of M. de Langeac, in 1822, as a work of Memling; but this attribution is questionable. There is, in the Museum of the Prado, a picture, no 1854, *the Wedding of the Virgin*, which, by the details of architecture and the expression of the countenances, bears much likeness to this painting.

2107. — Rubens. — *Portrait of Jane of Austria, Grand Duchess of Tuscany, the mother of Mary of Medici.

In three quarters profile, to the right, she stands, wearing a yellow dress and a richly trimmed white cloak, a plaited collar open on the throat, and a black flat cap with a white feather. Her left hand plays with a pearl necklace; her right hand draws back a gauze veil rolled up round her waist. In the background, red hangings, drawn up.

2,47 m. h.; 1,90 m. br. — Life-size. — Engr. by E. Edelinck (Chalc. of the Louvre). — Coll. of Louis XIII. — Added by Rubens to the portraits which decorated the gallery.

Pictures of the old Gallery of the Luxembourg
The history of Mary of Medici, by Peter Paulus RUBENS.

In 1620, as Mary of Medici, reconciled with king Louis XIII, intended to have great decorative paintings executed in the gallery of the Luxembourg palace, which would relate the principal events of her life, she applied to Peter Paulus Rubens, acting on the suggestion of baron de Vicq, the ambassador of the archduke Albert. The painter came the following year, and submitted to the queen his sketches, which were accepted; he, then, returned to Antwerp, and set at work, with the help of his numerous and clever pupils. In the month of February 1625, he himself brought to Paris his entire work, which he completed with the portrait of

queen as Bellona, and the likenesses of her father, Francis of Medici, and her mother, Jane of Austria, Grand Duchess of Tuscany. The important set was immediately lodged in the Luxembourg, in a gallery lighted by eighteen windows, adjoining the queen's room: between the door and the first window, was placed the *Fate of Mary of Medici*, and the other compositions filled up the spaces between the windows, in the order in which they are entered into this catalogue. The portrait of the queen had found a place above a mantle-piece, between those of her parents. This gallery having been destroyed, during the second Empire, when the Senate was installed in the Luxembourg, the pictures of Rubens were, then, transferred to the Louvre. « This collection as a whole is shining, superb, gorgeous; it has indeed the state magnificence that the prescribed theme required. Never was the order of a sovereign obeyed better, and, in this master-piece of official painting, the master, through unavoidable common-placeness, darts dazzling flashes. » (T. GAUTIER.)

***2085.** — *The Fate of Mary of Medici.*

The three Fatal Sisters, seated upon clouds, spin the fate of the queen. In the upper part, Juno lovingly leans on the shoulder of Jupiter, near whom an eagle soars bearing the thunderbolt, and she asks him to be present at the princess's birth.

3,94 m. h.; 1,53 m. br. C. — Life-size — Engr. by Louis de Chastillon (Chalc. of the Louvre) and Landon. — See above n° 2110, p. 165, the sketch of this picture.

***2086.** — *The Birth of Mary of Medici, in Florence, on the 26th of April 1575.*

On the right, in front of an edifice, the goddess Lucina, who presides over births, carrying in her left hand the torch of life, delivers up the small princess into the arms of the city of Florence, represented by a young woman crowned with flowers, wearing a blue dress and a red cloak. In the sky, the Hours strew flowers about; a Love bears a cornucopia, out of which a royal crown and a sceptre show themselves, and, in a halo, the Sagittary is distinguishable, which is the sign of the month of April. In the right foreground, the river Arno is lying close to a tuft of reeds, by the side of the Florentine lion, and, on the left, two Loves support an escutcheon, on which a flower-de-luce is engraved.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by C. Duchamp (Chalc. of the Louvre) and Landon.

***2087.** — *The Education of Mary of Medici.*

On the left, under a red drapery, the young princess, with a pink robe, writes down in a book which Minerva bears upon her knees; Mercury, touching her with his caduceus, grants her the gift of eloquence; Apollo, playing on the violoncello, inspires her with a taste for music; on the right, the three Graces are standing and one of them presents her with a crown. In the foreground, instruments of music, sculpture and painting; in the background, the fount of Castalia.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by N. Loir (Chalc. of the Louvre) and Landon. — The draperies worn by the Graces have been added afterwards. The sketch of

this picture is in the collection of the eighteen sketches of Rubens, for the Medici Gallery, which, after belonging to Abbé de St Ambroise, the chaplain of Mary of Medici, were purchased by a prince of Bavaria, and are now exhibited in the old Pinakothek of Munich. In the set are wanting the sketches of the *Fate of Mary of Medici*, the *Birth*, the *Marriage at Lyons*, the *Birth of Louis XIII*, the *Reconciliation of Louis XIII with his mother;* but, on the other hand, the sketch of a subject which was never executed is to be found in it: *the Arrest of Mary by her son's order.*

***2088.** — *Henri IV receives the portrait of Mary of Medici.*

The king, clad in a cuirass, is standing in profile, to the left; France, represented by a young woman wearing a helmet, leans on his shoulder. He looks at the portrait of the princess, which is upheld in the air by Love and Hymen; at his feet, two Loves carry his shield and helmet. In heaven, Jupiter and Juno, attended by the eagle and the peacock, seem to wait for the decision of the monarch.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by Jean Audran (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

***2089.** — *The Marriage by proxy of Mary of Medici with Henri IV (October 5d, 1600).*

In the church of Santa Maria del Fiore, at Florence, before the high altar, surmounted with a marble group, cardinal Aldobrandini blesses the princess, on whose finger her uncle, the Grand Duke Fernando, puts by proxy the wedding ring; on the left, Hymen, a torch in his hand, bearing the bride's train, and the ladies of her retinue; on the right, the French master of the horse, Roger de Bellegarde, and marquis de Sillery.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by A. Prouvaire (Chalc. of the Louvre) and Landon. The sketch is in the Pinakothek of Munich.

***2090.** — *The landing of Mary of Medici in the harbour of Marseilles (November 3d, 1600).*

In the foreground, Neptune, helped by tritons and naiads, makes fast a galley emblazoned with the arms of the Medicis, in which the Grand Duke is standing; the queen, accompanied by the Duchess of Mantua and the Grand Duchess of Tuscany, is received by France, draped in a cloak adorned with flower-de-luces, and the city of Marseilles, who presents her with a canopy. In the air, Fame heralds the arrival of the queen.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by Duchange (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich. — It is known, from a letter written by Rubens to Jean Sauvage and published by M. de Chennevières in the *Archives de l'Art français*, that the persons who sat for the naiads were two ladies Capaïo, of the rue du Vertbois, and their niece Louisa. " These three ladies will be a great help to me, he wrote, on account of the magnificent expressions of their faces, but also by their magnificent black hair, such as I can hardly find elsewhere, and again by their stature. "

***2091.** — *The Wedding of Henri IV with Mary of Medici, carried out in Lyons, on the 10th of December 1600.*

In the air, Jupiter and Juno, under the shape of the new married couple, are wedded by Hymen, who points out to them the constellation of Venus; on earth, the city of Lyons, seated on a chariot

drawn by lions that Loves drive; afar off, the Rhone, on the banks of which the town of Lyons stands.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by C. Duchange (Chalc. of the Louvre) and Landon.

*** 2092.** — *The Birth of Louis XIII in Fontainebleau, on the 27th of September 1601.*

Sitting on a throne, the queen looks at the new-born one, whom Justice, carrying scales, puts into the hands of the genius of Health, whose emblem is a snake rolled up round his arm. Behind the queen, Fortune stands. On the left, Fecundity presents her with the other five children who shall spring from her, in a basket of flowers. In the middle distance, an angel draws up a drapery. In the air, Apollo drives the chariot of the sun.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by Benoît Audran (Chalc. of the Louvre) and Landon. — " The head of Mary of Medici, both smiling and doleful, expresses, in an admirable way, the pains of childbirth and the joy at having given a Dauphin to the world. A light rosy flame runs on the sweet pale cheeks of the young mother, and makes her contracted and beaming face one of the wonders of the art of painting. " (T. Gautier.)

*** 2093.** — *Henri IV sets out for the war in Germany, and commits to the queen the government of the Kingdom* (1610).

Under a portico, in front of a palace, Henri IV, in a warlike attire, hands to Mary of Medici a sphere bearing the arms of France. Between the two sovereigns stands the Dauphin, who looks at his mother and gives her his hand; on the left the king's escort; on the right, two ladies-in-waiting leaning against a balustrade.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by J. Audran (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

*** 2094.** — *The Coronation of Mary of Medici (May 13th, 1610).*

In the cathedral of St Denis, the queen, kneeling in profile, to the right, before the altar, is crowned by cardinal de Joyeuse attended by his clergy and the two cardinals de Gondi and de Sourdis; by the sides of the queen are the Dauphin and his sister, Henriette. The princess of Conti and the duchess of Montpensier hold the train of the cloak; the duke of Ventadour, seen from the back, carries the sceptre, and chevalier de Vendôme, the hand of justice; on the left, a procession of princesses and noblemen. In the right background, Henri IV in a gallery; in the middle, the ambassadors; in the air, two genii, who pour forth pieces of gold.

3,94 m. h.; 7,27 m. br. C. — Life-size. — Engr. by J. Audran (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

*** 2095.** — *The Apotheosis of Henri IV; the Regency of Mary of Medici.*

On the left, Henri IV, in the garb of a Roman emperor, supported by Time, is received in Olympus, by Jupiter whom the gods surround. On earth, the hydra of Anarchy raises her threatening head; Victory, seated upon a heap of weapons, seems to be sunk in

grief, and Bellona, standing in tears, carries a trophy. On the right, in front of a palace, Mary of Medici, dressed in black, sits on a throne, accompanied by Wisdom and Prudence. France, kneeling, holds out to her a glass globe, adorned with flower-de-luces, and Regency comes, flying with hasty wing, to offer her the helm of the State; in the foreground, the nobles take the oath of allegiance.

3,94 m. h. ; 7,27 m. br. C. — Life-size. — Engr. by C. Duchange (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

***2096.** — *The Government of the queen.*

On the left, Jupiter, on a throne, surrounded by the gods, bids Juno yoke doves, the emblems of sweetness, to the globe of France, which Peace and Concord shall drive. In the foreground, Apollo, armed with his arrows, Minerva, with her lance, and Mars, whom Venus endeavours to keep back, pursue Discord, Envy, Hatred and Deceit.

3,94 m. h. ; 7,02 m. br. C. — Life-size. — Engr. by Picart (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich. " It is curious to see how, in this immense composition, Rubens has interpreted in a Flemish fashion the Grecian beauty of the Olympian gods. Their noble forms were too pure and tranquil for his wild brush ; he has stirred up, rounded, inflated them ; he has swollen them with muscles ; but by his colour he has preserved their divinity. This is, indeed, the flesh of the gods, kneaded with ambrosia and nectar, ruddy as kingly purple, white as the snow of Mount Olympus. " (Th. Gautier.)

***2097.** — *The Progress of Mary of Medici to the Ponts-de-Cé* (in Anjou).

On a terre-plein, the queen, in a white dress strewn with flower-de-luces, wearing on her head a helmet adorned with blue feathers and an egret, comes to the right, on a white horse; behind her walks Might, wrapped up in a red drapery and leaning on a lion. In the sky fly Victory, who crowns the queen, and Fame, who heralds to the world her triumphs over the insurgents. In the background, across the plain, magistrates are coming to make their submission; on the horizon, a fortified town.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by Simonneau, the Elder (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

***2098.** — *The Exchange of the two princesses on the river of Andaye, on the 9th of November 1615.*

On the red-carpeted deck of a ship, the two princesses hold each other by the hand; on the right, France receives Anne of Austria promised to Louis XIII; on the left, Spain welcomes Elizabeth of France, betrothed to Philip, the Infante. In the sky, Felicity, surrounded by Loves, pours forth over the maidens a shower of gold; in the foreground, two tritons and a naiad present pearls and coral.

3,94 m. h. ; 2,95 m. br. C. — Life-size. — Engr. by B. Audran (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

***2099.** — *The Bliss of the Regency.*

Under a canopy adorned with flowers and fruit, sits, on a throne, the queen, draped in a cloak strewn with flower-de-luces, and bear-

ing in her hands a sceptre and a balance. On the left, Time presents France to her; on the right, Minerva, Abundance and Prosperity distribute medals to four Loves who figure the Fine Arts. In the foreground, on the steps of a staircase, Ignorance, Slander and Envy are in chains.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by B. Picart (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

*** 2100.** — *The Majority of Louis XIII.*

On the ship of the State, that advances to the right, stands, a hand on the helm, king Louis XIII, to whom the Regent hands the power over; Might, Religion, Good Faith, Justice, whose attributes are represented on escutcheons, put the ship in motion by handling the oars. Near the high mast, France, carrying in one hand a globe with flower-de-luces, brandishes, with the other, a flashing sword; by her side, a woman clews up the sails; in the sky, on the left, two Fames fly on high, and, on the right, the constellations of Castor and Pollux are shining.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by Trouvain (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

*** 2101.** — *The Queen runs away from the castle of Blois, in the night of the 21st-22nd of February 1610.*

Before the gate of the castle of Blois, where Louis XIII had banished her, the queen, clad in mourning, is confided by Minerva to the duke of Epernon, who bows to her; on the left, a group of gentlemen and soldiers; on the right, a waiting-maid of the queen lets herself down from a window; in the air, Aurora, carrying a torch, precedes Night, who unfolds a starry veil.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by Corneille Vermeulen (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

*** 2102.** — *Mary of Medici reconciled to her son.*

In a hall of the palace of Angers, on the left, the queen sits on a throne; near her are Prudence and cardinal de La Valette, who keeps her arm back; on her right, cardinal de La Rochefoucault brings her Mercury holding out a bough of olive-tree, the token of reconciliation between the mother and the son.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by Loir (Chalc. of the Louvre) and Landon.

*** 2103.** — *Peace concluded.*

On the left, Mercury brings before the temple of Peace the queen, that Innocence accompanies; in the middle, Peace, with a heap of weapons at her feet, puts out the torch of war; on the right, Deceit, Fury and Envy stretch out their threatening arms.

3,94 m. h.; 2,95 m. br. C. — Life-size. — Engr. by B. Picart (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

*** 2104.** — *Interview between Mary of Medici and her son.*

In heaven, Louis XIII and his mother are reconciled, under the

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Metsu.

2458. — *The Vegetables Market, in Amsterdam.*

protection of Charity, who carries a Child in her arms. On the right, Courage, armed with thunderbolt, kills te monster Rebellion, and France leans upon a rudder.

3,94 m. h.; 2,85 m. br. C. — Life-size. — Engr. by C. Duchange (Chalc. of the Louvre) and Landon. — The sketch is in the Pinakothek of Munich.

*** 2105.** — *The Triumph of Truth.*

Time draws away Truth into Heaven, where Mary of Medici and Louis XIII are kneeling; the son presents her mother with a locket, as a token of their reconciliation.

3,94 m. h.; 1,60 m. br. C. — Life-size. — Engr. by A. Loir (Chalc. of the Louvre) and Landon. — See above, nº 2110, p. 165, the sketch of this picture.

*** 2108.** — **Rubens.** — *Portrait of Mary of Medici, queen of France, under the shape of Bellona.*

In full face, wearing a red dress, a blue cloak adorned with flower-de-luces, and a yellow scarf waving over her shoulders: on her head, a helmet; in her left hand, a sceptre; in her right hand, a statue of Victory; at her feet, weapons, heaped up. In the air, two angels crown the queen.

2,76 m. h.; 1,49 m. br. C. — Over life-size. — Engr. by J.-B. Massé (Chalc. of the Louvre) and Landon. — There was a sketch of this picture in England, in sir Abraham Hume's collection.

"TRAVÉE" OR SECTION E

(FLEMISH AND DUTCH SCHOOLS)

*** 2458.** — **Metsu.** — Dutch. — *The Herb Market, in Amsterdam.*

In the left foreground, in a market-place, a servant abuses a herb-woman, seated on the arms of a wee1-barrow where vegetables are heaped up; in the middle, a young nobleman, dressed in red, speaks to a woman wearing a yellow gown and a white apron and hood, with her arm passed through the handle of a vase in metal; on the right a dog barks at a cock, perched on a wicker cage, near a hen and a basket of vegetables. In the middle distance, under a spreading tree, a peasant carries a wicker cage, a servant haggles for a hare with a woman seated in a stall; a man, in black clothes and hat, walks about, and a Turk gives money to a woman who pours him out a glass of spirits. Afar off, a canal flows, the other bank of which is bordered with brick houses. — Signed on a scrap of paper, to the right: METSU.

0,25 m. h.; 0,82 m. br. C. — Fig. 0.20 m. — Engr. by David and Filhol. — Bought 18 051 francs in 1783, at an anonymous sale, probably that of Dazincourt, who possessed a picture by the same painter representing the same subject. Previously, it hat been bought 25 000 francs in 1770, at the Blondel de Gagny sale, and 28 000 francs in 1777, at the sale of Mme Geoffrin.

*** 2538. — Rembrandt van Ryn.** — *St Matthew, the Evangelist.*

In three quarters profile, to the right; he is sitting at a table, with a chestnut-brown great coat and a turban; he carries his left hand to his grizzled beard, and writes with the right one on a volume open before him; an angel, leaning on his shoulder, to the left, whispers in his ear. — Signed on the ground, to the right : REMBRANDT, f. 1661.

0,96 m. h.; 0,81 m. br. C. — Breast-piece; life-size. — Engr. by Claessens, Filhol and Landon. — Ancient coll.

*** 2404. — Hobbema** (MEINDERT). — Dutch. — *The Water-mill.*

In the foreground, two spreading trees shade the bank of a river which flows to the right; in the middle distance, thatched cottages and two mills; in front of the left one, two men, accompanied by a dog, talk together; in front of the other, a cart has stopped. Afar off, a clump of trees. — Signed : M. HOBBEMA.

0,80 m. h.; 0,65 m. br. C. — Engr. by Milius (Chalc. of the Louvre). — Acquired by the State in 1861, at the baron of Mecklenbourg sale. It had been in turns in the collections of Coclers, of Amsterdam, Buchanan, Watson, Taylor. There is, in the coll. of baron Alphonse de Rothschild, a repetition of this picture, enlarged in breadth, with the trees of the foreground and the grounds alike, but in which the sluice is seen in face. " In the *Mill* of the Louvre, notwithstanding the intricacy of the details, the general aspect is full of force and simplicity. The painter has multiplied the grounds and let the light merrily play about in the gaps, between the trees. All that is freely executed, in bold impasto, with spirit, without hesitation or fatigue. " (E. MICHEL.)

*** 2044. — Van der Meulen.** — Fleming. — *View of the Castle of Fontainebleau, on the side of the gardens.*

In the foreground, Louis XIV and his attendants pursue through the rocks a stag, behind which a pack of dogs run; in the plain, the coaches of the king and horsemen have stopped: in the background, the buildings of the castle; on the horizon, the forest.

1,90 m. h.; 3,35 m. br. C. — Fig. 0,33 m. — Engr. by Beaudoin (Chalc. of the Louvre). — Coll. of Louis XIV.

2145. — Snyders (FRANS). — Fleming. — *Fish-mongers.*

On the left, a young man pours eels out of a copper pail into a tub; in the middle, in front of a stall, various kinds of fish are heaped upon a wooden table: on the left, a merchant, a chopper in his hand, cuts up a salmon; in the foreground, a tortoise, a live seal, a large copper pan, and oysters in a box. In the left background, a tower on the sea-side, and boats lying at anchor.

2,46 m. h.; 3,40 m. br. C. — Life-size. — Ancient coll. — Formerly attributed to Paul de Vos, the picture had been cut into two fragments, that were re-united in 1840. A similar composition is to be seen in the Museum of the Hermitage, which had figured in the Houghton coll., and been engraved by Richard Earlom.

*** 2341. — Cuyp** (ALBERT). — Fleming. — *Landscape.*

In the right foreground, a herd of cows in a meadow; on the left, children, standing close to a dog, listen to a shepherd, seated on a stone, who blows in a pipe; in the middle distance, a river;

on the opposite bank, some mills, and a town which is commanded by a steeple; to the right, on the slope of a mountain, a flock and three shepherds. — Signed : A. CUYP.

1,71 m. h.; 2,29 m. br. C. — Fig. 0,60 m. — Coll. of Louis XVI. — "Grouped in an admirable way, this picture is truer than any other by Cuyp, as far as the shape and colouring of the animals are concerned, while the light keeps its usual sweetness and power." (WAAGEN.)

***1974. — Van Dyck** (ANTHONY). — Fleming. — *Portrait of a lady with her Daughter.*

In the middle of a gallery, a lady, in three quarters profile, to the right, is sitting in an arm-chair with a red back; she is dressed in a black gown, with lace sleeves and collar, and she wears a pearl necklace; on her breast, a gold cross and chain. Jewels are interspersed in her chestnut-coloured hair; her hands, adorned with rings, rest on the arms of the chair. On the right, in three quarters profile, to the left, stands a blonde little girl, in a blue skirt bordered with gold braid and a white dress. In the background, yellow hangings are fastened between two columns.

2,04 m. h.; 1,35 m. br. C. — Full-length fig., life-size. — Engr. by Henriquel-Dupont. Coll. of Louis XIV. Was at Versailles in 1710, in the cabinet of pictures, under the name *Portrait de la femme de Rubens*. The inventory of the Empire had this note : *It is believed that it is the wife of the brother of Rubens*. These are mere conjectures. The fellow of nº 1974.

***2343. — Cuyp** (ALBERT). — Dutch. — *Riding out.*

Three horsemen pass by the skirt of a wood; one in profile, the head in three quarters profile, to the right, mounted on a dapple-grey horse, wears blue clothes and a white turban : the one on the right comes forward in full face, dressed in a black velvet garment with golden frogs and seams, and looks as if addressing his companion. In the middle distance, on the left, a page, dressed in red, receives a partridge from a game-keeper followed by dogs; on the right, in the plain, a herd of cows; on the horizon, at the foot of a hill, horses whose riders are standing near some buildings, and a tower in ruins.

1,17 m. h.; 1,82 m. br. C. — Fig. 0,55 m. — Engr. by Lavalé and Filhol. — Purchased by the Crown for 5000 livres in 1786, at the sale of M. Clermont d'Amboise, who had acquired it in 1785 from M. Linden van Slingelandt for 602 florins. According to the inventories of the Empire and Restauration, the horseman on the dapple-grey horse is a prince of the House of Orange.

***1928. — Philippe de Champaigne.** — Fleming. — *The Lord's Supper.*

In a room lighted by a low window, Christ, dressed in a pink robe and a blue cloak, is sitting in full face at a table covered with a white cloth, and surrounded by his disciples; he raises his eyes to the sky and is about to sanctify the bread; in the foreground, a ewer is placed on the floor.

0,58 m. h.; 2,33 m. br. C. — Under life-size. — Engr. by Abraham Girardot, Filhol and Landon. — It has been alleged that the painter had represented here, under the figures of the apostles, the principal solitaries of Port-Royal; no author mentions this peculiarity. This picture, painted in 1648, decorated, before the Revolution, the altar of the convent of the

Cistercian nuns of Port-Royal, in the faubourg St Jacques, at Paris. There are two repetitions of it. The one, bought 2390 livres in 1777, at the prince of Conti sale, had been placed in the chapel of the Chamber of Peers in the Luxembourg; the other is in the Museum of Lyons.

*** 2013. — Jordaens.** — Fleming. — *The Infancy of Jupiter.*

In the middle of a landscape, a woman, squatting on a red drapery, in three quarters profile, to the right, the head in full face, milks a goat; on the left, Jupiter, crying, holds out to her a small phial; on the right, near a heap of vegetables, a satyr, in profile, to the left, carries a bunch of grapes.

1,30 m. h.; 2,03 m. br. C. — Life-size. — Engr. by Bolswert and Filhol. — Coll. of Louis XVIII. This is one of the pictures bought 100 000 francs, in 1817, of M. Quatresols de la Hante.

*** 2076. — Rubens.** — Fleming. — *The Prophet Eliah helped by an Angel.*

At the entrance of a cave, the Prophet, in profile to the left, dressed in the skin of a beast and a coarse cloak, receives a loaf and a glass, which are brought to him by an angel, in three quarters profile, to the right, wrapped in a yellow cloth, his wings spread out: in the left background, a bluish landscape. This picture figures a tapestry hung between two spiral columns, an entablature and a frieze.

4,71 m. h.: 4.13 m. br. C. — Over life-size. — Engr. by Landon and etched by Pannels. — Coll. of Louis XVIII. Purchased 60 000 fr. at the same time as no 2083, page 196, of general Sebastiani, who had brought them from Spain. These two pictures were parts of a set of nine compositions painted for Philip IV of Spain, and destined to be reproduced in tapestry-work. Four of them were taken to England and acquired by the earl of Grosvenor for 10 000 guineas.

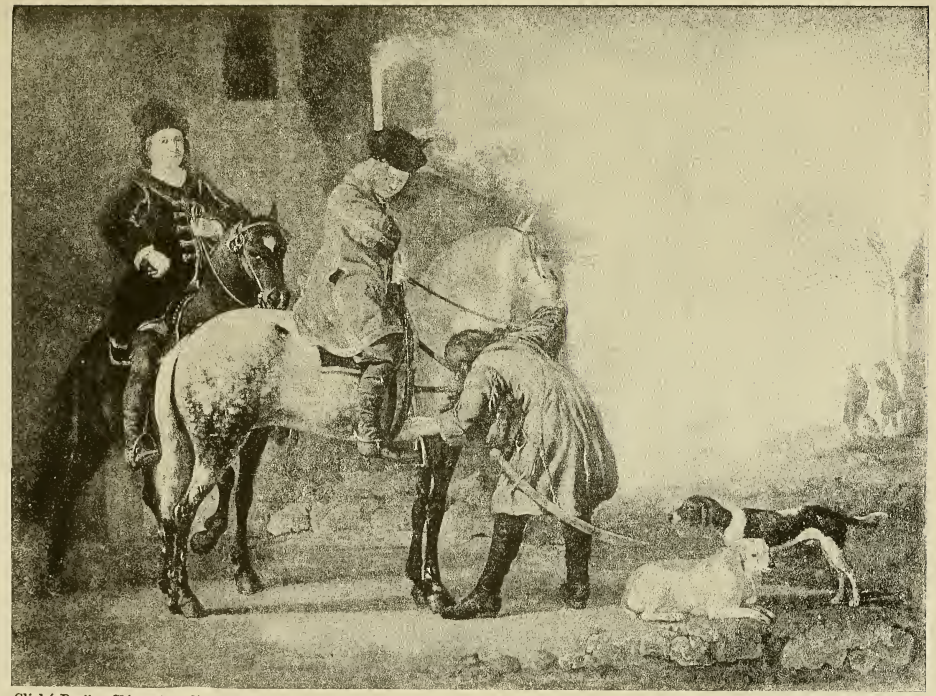
*** 2342. — Cuyp** (Albert). — Dutch. — *Starting for a ride.*

On the left, before a house adorned with climbing plants, a horseman, on a dapple-grey horse, in profile, to the right, wearing a red garment with gold on the seams, and a red-feathered black flat cap, from under which his fair hair flows out, a whip in his hand, bends his head and seems to speak to an attendant, dressed in green, with a sword on his side, who presents the stirrup to him with one hand, and, with the other, holds the bridle of the horse. On the left, in the middle distance, another horseman comes forward, in full face, on a bay horse, dressed in black garment with gilt frogs and a black flat cap: on the right, two dogs are lying; in the background, two shepherds in front of a thatched cottage and a flock.

1,19 m. h.; 1,52 m. br. C. — Fig. 0,55 m. — Engr. by Lavalé and Filhol. — Bought 607 florins by Louis XVI, in 1785, at the Linden van Slingelandt sale.

*** 2372. — Flinck** (Govaert). — Dutch. — *An Angel announces to the shepherds the birth of Christ.*

In the country shepherds are lying in the midst of their flock; some are sleeping; others awake at the voice of angels, who appear



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

ALBERT CUYP.

2342. — *Setting out for a ride.*

to them in a luminous cloud; in the middle distance, on the right, a clump of trees.

1,55 m. h.; 1,96 m. br. C. — Fig. 0,50 m. — Engr. by Longhi. — *Musée Napoléon.*

2014. — Jordaens. — Fleming. — *The King drinks.*

In a hall, a family keep the Twelfth-Night round a plentifully spread table; on the left, the father, seated in an arm-chair, in three quarters profile, to the right, carries a glass to his mouth, and a servant pours out wine to a guest; in the foreground, a young woman, with a blue dress, a red bodice and a white neckerchief, seen from the back, turns her head to the right, and fondles a greyhound. In the middle distance, a man leans on the shoulder of a woman richly dressed, near whom a little girl is standing. At the farther end of the table, stand an old woman and a young man who opens his mouth; a maidservant is about to lay a dish on the table.

1,52 m. h.; 2,08 m. br. C. — Life-size. — Engr. by Kruger and Landon. — This picture which had belonged to M. Fizeau of Amsterdam, was acquired by the Crown at the Lebrun sale, in 1791.

*** 1973. — Van Dyck** (Anthony). — Fleming. — *Portrait of a man and a child.*

At the top of a staircase, before a door, a brown man, still young, stands, bare-headed, in three quarters profile, to the left. He is dressed in a black garment with a broad godrooned ruff and lace-bordered white sleeves, drawing up with his left hand the folds of his cloak; the fourth finger of his right hand wears a ring. On the left, a blonde little girl, in a yellow skirt and a long black gown with golden stripes, holding in her hands a white drapery, raises her head as if to listen to her father; in the background, a gallery and a column.

2,04 m. h.; 1,35 m. br. C. — Life-size. — Coll. of Louis XIV. — Was in 1710 at Versailles in the cabinet of pictures under the name of *Portrait de Rubens.*—The inventory of the Empire had this note: *It is believed that it is the brother of Rubens.* These are mere conjectures. The fellow of n° 1974.

*** 2557. — Ruysdael** (Jacob). — Dutch. — *The Forest.*

In the middle, on a beaten path across a forest, proceeds, mounted on an ass, a countrywoman with a red skirt and a white chemisette. She speaks to a shepherd followed by a cow, on her right; near the ass, a dog yelps; in the left foreground, a traveller, seated on the bank of the path, puts on his shoes. In the background, a river, in which cattle are bathing.

1,71 m. h.; 1,94 m. br. C. — Fig. 0,25 m. — Engr. by Geissler, Filhol and Landon. — Ancient coll. — The figures and animals are by Berchem.

2035. — Van der Meulen. — Fleming. — *The entrance of Louis XIV and queen Maria Theresa into Arras (August 1667).*

In a vast plain a gilt coach comes to the left, drawn by six white horses, in which the queen is with her ladies of honour; her pages are walking on both sides; behind the coach, Louis XIV, mounted

on a white horse, and Monsieur, on a sorrel horse, precede a brilliant procession ; in the left foreground, the people of Arras. In the background, the plain, with horsemen; on the horizon, the fortifications of the town.

2,32 m. h.; 3,31 m. br. C. — Fig. 0,28 m.— Engr. by Bonnart (Chalc. of the Louvre).— Coll. of Louis XIV.

***2498. — Van Ostade** (Adriaen). — Dutch. — *Interior of a Cottage.*

In the farther end of a low room, lighted from the right, a peasant and his wife are before the chimney, rocking a child; near the window, the cradle, and a table with various utensils, under which a dog is lying. On the right, a man climbs up a ladder which leads to a room. Against the walls, some rustic pieces of furniture; on the ground, tools and provisions, in the midst of which a hen pecks about. — Signed, on the right : A. V. OSTADE, 1642.

0,34 m. h.; 0,44 m. br. W. — Fig. 0,09 m. — Sold 3120 francs in 1773, at the Lebrun sale, and bought by the Crown 1201 francs in 1784, at the count of Vaudreuil sale.

***1985. — Van Dyck** (Anthony). — Fleming. — *Portraits of Jean-Grasset-Richardot, president of the private council of the Low-Countries* (1540-1609), *and his son.*

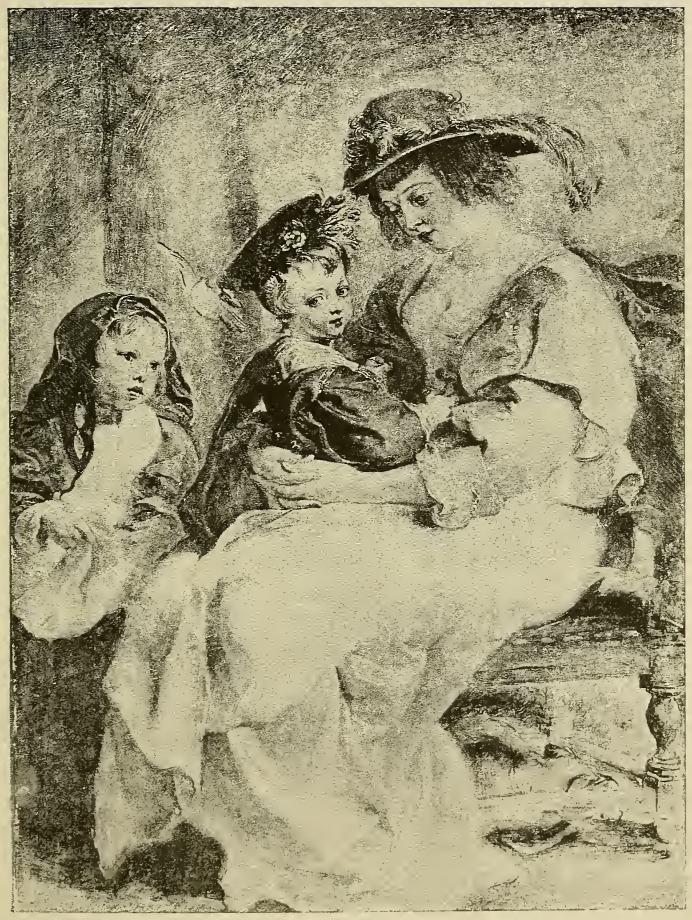
The president is standing in three quarters profile, to the right, bare-headed, with fair beard, mustachio and hair. He is dressed in a black garment, over which a fur-lined cloak is thrown, and he wears a quilled ruff; he holds a book in his left hand: his right hand leans on the shoulder of his son, standing in the left foreground, in full face, wearing a gilt-edged white garment, the right hand on his hip. In the background, a gallery, a bit of a wall, a drapery, drawn up; on the horizon, a landscape.

1,10 m. h.; 0,75 m. br. W. — Half-fig., life-size. — Engr. by Massard, the father. — This portrait cannot have been executed from life, as Van Dyck had not yet been born when Richardot was forty five, which is the age indicated by the model. — The attribution to Rubens, given by the old notices, is likewise unsatisfactory, for, at this time, the painter was hardly ten years old. We must, then, suppose that this figure was painted from a drawing. Such critics as Descamps and d'Angerville mention it as being by Van Dyck; it was under this name that it was sold 9200 livres in 1768, at the Caignat sale, 10 400 livres in 1777 at the sale of Randon de Boisset, and bought 160 001 livres for the Crown, in 1784, at the sale of count de Vaudreuil.

2598. — Van de Velde (Adriaen). — Dutch. — *A frozen Canal.*

In the middle, on the canal, men skate, and others ride in sledges; on the left, before a thatched cottage, a pigeon-house; in the background, a wooden bridge, on which a peasant is leaning and which a horseman crosses; on the horizon, a town, above which rises the steeple of a church. — Signed, on the planks of the cottage, to the right : A. V. VELDE, 1668.

0,23 m. h. ; 0,19 m. br. C. — Fig. 0,03 m. — Engr. by Landon. — Bought by the Crown 1100 livres, in 1784, at the count of Vaudreuil sale.



Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

RUBENS.

2113. — *Portrait of Helene Fourment and two of her children.*

***2546. — Rembrandt van Ryn.** — Dutch. — *Portrait of a man.*

Seen in full face, with brown clothes and cloak; his fur cap is cocked on the left; he wears a long beard and brown mustachio.

0,26 m. h.; 0,19 m. br. W. — Breast-piece. — Engr. by Filhol and Landon. — Painted about 1635. The same portrait is in the Museum of Cassel. " The Louvre is a repetition, but of a somewhat lower quality, perhaps a copy. " (E. Michel.)

***2078. — Rubens.** — Fleming. — *The Virgin.*

Upon clouds the Virgin sits, in three quarters profile, to the right, dressed in a red robe and a blue cloak, with a grey veil over her fair hair; she holds in her arms the Child upright, entirely naked, in profile, to the left, who clings to her bodice: around the divine group, a ring of angels, two of whom carry above the Virgin's head a crown, while others present her with palms.

1,38 m. h.; 1 m. br. C. — Fig. 0,70 m. — Engr. by Visscher and Landon. — Coll. of Louis XIV, in which it was known by the name of *la Vierge aux Anges.* A copy, by a pupil of Rubens, was in the coll. of the castle of Postdam.

2594. — Van de Velde (Adriaen). — Dutch. — *Landscape and Animals.*

In the middle, on a road, a shepherd and a shepherdess come forward, following their flock; on the left, a bit of a wall; in the middle distance, near the ruins of an aqueduct, an inn, in front of which peasants are at table, beneath a tree; on the right, a waggon drawn by two horses clamber up a path; on the horizon, a vast plain. — Signed, on the wall, to the left : A. V. VELDE, 1661.

0,21 m. h.; 0,28 m. br. W. — Fig. 0,015 m. — Engr. by Filhol and Landon. — Ancient coll. Was sold 345 florins in 1771, at the Braamcamp sale.

2673. — Wouwerman (Philips). — Dutch. — *Peasants on the bank of a river.*

On the right, a man, in a red garment, fastens a boat, and, on the strand, a group of market-gardeners stand near a heap of vegetables; in the middle, a peasant dipping a bundle of hay into the water, and, close by him, a horseman, preceded by a dog; on the left, two horses, one of which bears a rider, draw a cart; on the horizon, a tower, against which some scaffolding has been erected.

0,15 m. h.; 0,40 m. br. W. — Fig. 0,08 m. — Anc. coll. — Was, in the inventory of the Empire, attributed to Pieter Wouwerman.

***2376. — Van Goyen** (Jan). — Fleming. — *A Canal in Holland.*

Two large barges, to which two boats are fastened, glide away along the bank; on the right, houses; on the left, on a strip of land, some cattle; on the horizon, a flotilla. — Signed, on the bigger vessel : V. G. 1647.

0,40 m. h.; 0,60 m. br. W. — Fig. 0,02. — Ancient coll.

***2113. — Rubens.** — Fleming. — *Portrait of Hélène Fourment, the second wife of Rubens, and of two children of hers.*

Wearing a white dress and a feathered felt hat, the painter's wife

sits in an arm-chair, in three quarters profile, to the left; she bears in her lap her son François, clad in grey, who clings to her bodice and turns towards the looker-on his curly head, covered with a black flat cap, with red bows and feathers. On the right, her daughter, Claire-Jeanne, standing in three quarters profile, to the left, with a brown dress, draws up her white apron; on the arms of the chair the two hands of another child are sketched; between the brother and the sister, near a tree, a bird flies away.

1,13 m. h.; 0,82 m. br. W. — Under life-size. — Engr. by Schmutzer and Cosway (with one child only). Was successively knocked down for 20 000 livres, in 1769, at the sale of M. de la Live de Jully, 18 000 livres, in 1777, at M. Randon de Boisset's, and 20 600 livres, in 1784, at count de Vaudreuil's, for the Crown.

***2068. — Pourbus** (Frans), the younger. — Dutch. — *The Lord's Supper.*

In a large hall, Christ, in full face, is sitting at a table, surrounded by his apostles, with a violet robe and a halo round his face; before him, a dish, a glass and a loaf. In the foreground, on each side, two apostles are seated on benches covered with red cloth; Judas, on the left, rises, hiding behind his back the purse that he has just received. In the background, against the wall decorated with pilasters black hangings are spread out. — Signed, on the pavement, to the left: F. POURBUS IV *fac.* A° 1618.

2,89 m. h.; 1,63 m. br. C. — Life-size. — Engr. by Landon. — Ancient coll. — Was formerly at the high altar of the church Saint-Leu et Saint-Gilles, in Paris.

2398. — Heusch (Willem or Guilliam de). — Dutch. — *Landscape.*

On the left, shepherds come on a path, driving a herd: a horseman rides away; on the right, a river flows; high mountains on the horizon. — Signed: G. D. HEUSCH, *f.*

0,35 m. h.; 0,45 m. br. Copper. — Fig. 0,05. — Engr. by Filhol and Landon. Bought 1221 francs, in 1881, at the Claude Tolozan sale.

***2331. — Bol** (Ferdinand). — *Portrait of a Man.*

In a gallery, a man is standing, in three quarters profile to the left, bare-headed, in black clothes with a white collar; his right hand leans on his hip, his left one is laid on a balustrade, near a hat. — Signed, on the bannister, to the right: F. BOL, 1659.

1,18 m. h.; 0,99 m. br. C. — Half-fig., life-size. — *Musée Napoléon.*

***2323. — Berchem.** — Dutch. — *Landscape and Animals.*

In the middle of a glade, a man, in an Eastern costume, and a richly dressed woman are sitting on the ground; close by them, a countrywoman, standing, accompanied by a dog, looks at them, and two children play with another dog; on the left, shepherds and animals; on the right, a clump of trees; on the horizon, the country. — Signed: C. BERGHEM, 1665.

1,67 m. h.; 1,39 m. br. C. — Fig. 0,30 m. — The letter C, which figures in the signature of the painter, is the first letter of the word Claas, the abbreviation of Nicholas. Bought 4000 francs in 1816, at the sale of Mme Rivière.

2582. — Steenwiyck (H. VAN) or **Steinwiyck,** THE YOUNGER. — Dutch. — *Interior of a church.*

In the middle, numerous worshippers ; at the farther end of the nave, before the high altar, a rood-loft. Right and left, side chapels, separated by pillars ; in the first one, on the left, a sexton shows visitors a pictures, the wings of which are opened. — Signed, on the first pillar, left side: H. V. STEINWEYCK, 1608.

0,27 m. h. ; 0,43 m. br. Copper. — Fig. 0,06 m. — Coll. of Louis XIV.

***1970. — Van Dyck** (ANTHONY). — Fleming. — *Portrait of Isabella Clara Eugenia of Austria, Infanta of Spain, sovereign of the Low Countries* (1566-1633).

In three quarters profile, to the left, in the dress of the nuns of St Clara, a sisterhood to which she belonged after her husband's death: grey gown, white whimple, a knotted cord as a girdle, and a black mantle, a lappet of which is held back by her hands clasped on the girdle ; on the left, red hangings, drawn up.

1,17 m. h. ; 0,90 m. br. C. — Half-fig., life-size. — Engr. by Lucas Vosterman, Boutrois, etc. — Coll. of Louis XIV. — Was placed, in 1710, in the gallery of pictures, at Versailles. There are repetitions of it at Parma, Turin, Vienna, and in England.

***1927. — Philippe de Champaigne.** — Fleming. — *The Feast at Simon the Pharisee's.*

In a large hall, a lavishly spread table is set up, around which the guests are lying on beds ; on the left, Christ, in a pink robe and a blue cloak, in profile, to the right, shows to the master of the house, who sits opposite, the Magdalen, prostrate, who wipes his foot with her loose hair. Those present seem to entreat, in behalf of the sinner woman, the Pharisee, near whom a young man stands, who puts his finger on his mouth. In the middle of the foreground, a copper perfuming-pan on a stool. In the background, a portico decorated with a frieze.

2,92 m. h. ; 3,99 m. br. C. — Life-size. — *Musée Napoléon.* — This seems to be the picture that the painter executed, by order of the queen Anne of Austria, for the monastery of the Val-de-Grâce. Both Lenoir and Guillet de Saint-Georges mention it.

***2112. — Rubens.** — *Portrait of Elisabeth of France, daughter of Henri IV, queen of Philip IV, King of Spain* (1602-1644).

She sits in a red arm-chair, on the right, in three quarters profile, to the left, wearing a blue skirt and bodice, embroidered with gold, and a black satin dress, cut low in front ; the sleeves are slashed and ending in muslin cuffs ; the broad ruff is in the same material. Round the neck and in her fair hair, strings of pearls ; the two hands rest on the knees, and, in the right one, she holds a bundle of flowers. A red curtain is drawn up and gives a sight of a palace hall, richly decorated, in the middle of which stands a portico supported by four Corinthian columns.

1,06 m. h. ; 0,93 m. br. W. — Half-fig., life-size. — Coll. of Louis XIV. — Two repetitions of this portrait are extant ; the one was formerly possessed by an amateur of Haarlem, M. Hoffmann, the other by the duke of Marlborough.

***2388. — Hals** (Frans). — Dutch. — *Portraits of the van Beresteyn family, of Haarlem.*

In a garden, on the left, the father, wrapped up in a black cloak, wearing a broad-brimmed hat, is seated on a stool, in three quarters profile, to the right. His wife, dressed in a violet skirt, a yellow bodice, a black cloak with a broad ruff and a white coif, sitting on the grass, leans on her husband, towards whom she turns her head; in the middle, a little girl, with a black dress, offers a flower to her parents, and, in the middle distance, a child tries to reach to cherries that a servant-girl, clothed in red, is busy culling; on the right, four children, in light-coloured clothes, surround a woman, kneeling, who plays with a bird.

1,67 m. h.; 2,41 m. br. C. — Life-size. — Bought in 1884, at Haarlem, together with nos 2387 and 2388, for 100 000 francs, this picture had undergone awkward repairs. The last little girl on the right must have been added afterwards, and does not seem to be painted by the same hand. — It results from the perusal of the registers of the " Béguinage " of Haarlem, that the persons who figure here are the parents of the founder of that house. The two children who accompany them, are Nicholas and her sister Emerentia, whose portrait, of a posterior date, was paid 210 000 francs, and is at Francfort, in the Rothschild gallery. From the age of the children, it may be supposed that the picture was executed in 1620. It belongs, therefore, to the master's first manner. All the pictures mentioned here have been replaced by copies, of a later date, in the parlour of the van Beresteyn hospital.

***2332. — Both** (Jan). — Dutch. — *Landscape.*

In the middle, a peasant, leading a lady mounted on a mule, stops to talk with a man sitting by the roadside; on the left, a horseman and a man on foot, holding a horse by the bridle, have just crossed a wooden bridge, thrown over a river, which forms a waterfall; in the middle distance, high woody mountains; on the right, the plain, lighted up by the setting sun. — Signed, in the centre, on the rock on which the man is seated: J. BOTH.

1,56 m. h.; 2,11 m. br. C. — Fig. 0,18 m. — Engr. by Duthenofer and Filhol. — The figures are by Andries Both, Jan's brother. — Coll. of Louis XVI.

***1971. — Van Dyck** (Anthony). — *Equestrian portrait of Francis of Moncade, marquis of Aytona, generalissimo of the Spanish forces in the Low Countries* (1586-1635).

He comes forward, mounted on a white horse, in three quarters profile, bare-headed, clad in armour with a broad white collar; in his right hand, he carries the staff of command; round his left arm a red scarf is tied up. Landscape in the background.

3,07 m. h.; 2,42 m. br. C. — Life-size. — Engr. by Raphael Morghen, Vesterman and Filhol. — *Musée Napoléon.* — " The composition, drawing, light, depth and transparence of the warm colouring, the genial and bold touch, everything contributes to make this equestrian portrait the finest one that Van Dyck has ever painted, and I have no hesitation in pronouncing it one of the finest that exist. " (Waagen.)

2522. — Poelenburg (Cornelis). — Dutch. — *View of Mount Palatine, in Rome.*

In the middle, a herdsman, accompanied by a dog, speaks to a

countrywoman ; in the plain, herds are grazing ; to the right, on the Mount, the ruins of the imperial palaces.

0,16 m. h.; 0,26 m. br. W. — Fig. 0,06 m. — Engr. by Filhol. — Coll. of Louis XV.

2521. — Poelenburg. — Dutch. — *Women, bathing.*

In the middle, upon a knoll, three women, undressed ; on the left, a river, which is spanned by a wooden bridge ; on the right, in a plain, herds ; mountains on the horizon.

0,16 m. h. ; 0,21 m. br. W. — Fig. 0,06 m. — Engr. by Filhol. — Ancient coll.

2462. — Metsu. — Dutch. — *A Dutch Woman.*

She is sitting in profile, to the right, with a black dress, a white coif and a white neckerchief. She carries in her right hand a stone pot, and, with her left hand, takes a glass from a red-carpeted table on which is a pipe. In the background, a chimney.

0,28 m. h.; 0,26 m. br. W. — Half-fig. — Engr. by Daullé, under the name of *la Ribeteuse*, by Oortman and by Filhol. — Ancient coll.

2463. — Metsu. — Dutch. — *The Dutch Cook.*

She sits in full face, wearing a black skirt, a red bodice, a white coif and a white neckerchief, and she peels apples ; on the left, upon a table covered with a red carpet, a hare and a pail ; on the right a basket of apples. — Signed in the left upper part : G. METSU.

0,28 m. h.; 0,26 m. br. W. — Half-fig. — Engr. by Daullé, under the name of *la Peleuse de pommes*, by Massard, and Filhol. — Ancient coll. — Was knocked down at 1301 francs in 1763, at the Pielhon sale.

2610. — Weenix. — *Game, and sporting implements.*

A hare is hooked by a paw on an arched window ; on the sill, a horn ; on the right, a partridge and a game-bag. — Signed in the right upper part : J. WEENIX, *f.* 1671.

1,09 m. h.; 0,88 m. br. C. — *Musée Napoléon.*

2392. — Heem (Jan Davidzoon de). — Dutch. — *A dessert.*

On a table covered with a dark green carpet and a white cloth in the middle, victuals and fruit are heaped up in dishes, near rich ewers. On the left, a guitar ; on the right, in a large copper pan, two bottles. In the middle distance, an earthenware stove.

1,49 m. h.; 2,03 m. br. C. — Coll. of Louis XV.

***2371. — Victoors, Victoor, Fictoor** or **Victors** (Jan). — Dutch. *Portrait of a maiden.*

In three quarters profile, to the left, she leans her elbow on the sill of a window, the shutter of which she is about to close ; she wears a blue dress, embroidered with gold ; on her fair hair is put a cap adorned with pearls ; round the neck, a rich necklace ; in the bodice, a flower. The right hand wears a glove and holds the other glove. The left hand is thrust in the ring of the shutter. — Signed : Jan VICTOOR, F. 1640.

0,93 m. h.; 0,78 m. br. C. — Half-fig., life-size. — Engr. by Filhol. — Bought 3101 francs in 1801 at the sale of MM. Paillet and Coclers.

***2016. — Jordaens. — Fleming. — *Portrait of admiral Ruyter* (1607-1676).**

In three quarters profile, to the right, bare-headed, dressed in a black costume, which is crossed by a gilt shoulder-belt, on which his left hand rests; his right hand, holding his gloves, leans on his hip.

0,94 m. h.; 0,73 m. br. C. — Breast-piece, life-size. — One of the pictures paid 20 000 francs by the Crown, in 1824, at the Manco sale.

2083. — Rubens. — Fleming. — *The Triumph of Religion.*

On a gold chariot, drawn to the left by two angels and pushed by two genii, are placed, with a sphere between them, in the foreground, Faith, standing, dressed in a red robe, raising a chalice in her right hand; and, behind Religion, kneeling, her breast naked, the lower part of the body covered with a blue drapery, and leaning on the cross. Two angels fly in the air, carrying the crown of thorns and the nails. On the right, are walking, in profile, to the left, a man holding a sphere, an old man leaning on a staff, and a woman with six nipples, figuring Nature; behind this group, Asia and Africa, represented by a negro and a copper-coloured man. In the sky, angels fly, one of whom holds a lit up torch. This picture seems to be fitted in, under a portico, two columns of which are to be seen, supporting a frieze and laid on a basement; in the middle of the frieze, a scroll, on which two angels are hanging, bears the words FIDES CATHOLICA. In the centre of the basement, two sphinxes with woman's heads and fish-shaped bodies; on both sides, a brazier in which burns a heart.

4,81 m. h.; 3,95 m. br. C. — Over life-size. — See the note, nº 2076, page 188.

2611. — Weenix. — Dutch. — *The Produce of the Hunt.

In a garden walk, on the left, near a marble vase adorned with a bas-relief representing the rape of the Sabines, are heaped up heads of game, a hare, a peacok, a pheasant, partridges; on the right, a dog lays his paw on a gun and a powder-horn; afar off, a clump of trees; birds are flying in the air. — Signed, on the vase: J. WEENIX. F. 1696.

1,46 m. h.; 1,86 m. br. C. — Bought 5971 francs, in the year IX, at a sale, made by MM. Paillet and Coclers.

2543. — Rembrandt van Ryn. — *Venus and Love.

A brown-haired woman, bare-headed, in three quarters profile, to the right, wearing a dark green dress, an unhooked chemisette, a necklace and earrings, fondles a small Love, standing on her knees, his wings spread out, and wrapped in grey cloth.

1,10 m. h.; 0,88 m. br. C. — Half-fig., life-size. — Ancient coll. — M. Bode thinks he knows here the likenesses of Hendrickje Stoffels and her daughter Cornelia. " While acknowledging Rembrandt's unability to deal with mythological subjects, and in taking this image only as a representation of maternal love, we must admire here the expression of this mother, the fondness with which she cheers up her child, and the deep affection which binds these two, who have nothing to do with the Fable. " (E. Michel.)

2338. — Van Ceulen. — Dutch. — *Portrait of a man.*

In three quarters profile, to the right; bare-headed; the curls of his brown hair flowing over his shoulders; he wears rather thin mustachio and a tuft of beard; he is dressed in a black garment with white cuffs and collar.

1,10 m. h.; 0,90 m. br. C. — Half-fig., life-size. — Bought 500 francs, in 1819, of Mme de Plette.

***2497. — Van Ostade** (Adriaen). — Dutch. — *The Fish Market.*

On the left, a merchant, sitting before his stall, in three quarters profile, to the right, holds a fish in his hands; in the background, the roofed market, where people are crowding.

0,41 m. h.; 0,35 m. br. C. — Half-fig., under life-size. — Engr. by Claessens and Filhol. — Bought 3131 francs, in the year IX, at a sale made by MM. Paillet et Coclers.

2570. — Slingeland (Pieter van). — Dutch. — *Kitchen Utensils.*

In the middle, a skimmer, a candlestick, plates, a pot; on the right, a tin pitcher on a wooden chest, a warming-pan propped upon the wall, and a cask on which a napkin is laid.

0,17 m. h.; 0,20 m. br. W. — Ancient coll.

***2485. — Van der Neer** (Eglon). — Dutch. — *The Fishwoman.*

She stands, behind a wide arched window, her body in face, her head slightly turned to the left, wearing a crimson dress, a white neckerchief and a black hat. Her right arm is laid on the window-sill, near a bit of striped linen; with her right hand, she takes a herring out of a bucket. On the right, in a vase, flowers. In the left background, one sees, through a window, the sea and sailors seated on the shore. — Signed on the window-sill, to the left : EGLON VAN DER NEER.

0,20 m. h.; 0,16 m. br. W. — Half-fig. — *Musée Napoléon.*

***2606. — Vois** (Ary de). — Dutch. — *Portrait of an unknown man.*

In a room he is sitting, in three quarters profile, to the right, his left foot on a stool, dressed in grey breeches, a black velvet vest, cut in the sleeves, and a flat cap of the same colour, out of which flows his long fair hair. His left hand leans on his knee; his right hand, which holds a pen, is placed on a table covered with an oriental carpet, which supports an inkstand, a map, books and a sphere. On the centre-wall, in an ebony frame, a sea-piece is hooked; on the right, green hangings, drawn up.

0,39 m. h.; 0,31 m. br. W. — Fig. 0,31 m. — Engr. by Abram. — Ancient coll.

***2344. — Cuyp** (Albert). — Dutch. — *Portraits of children.*

In a landscape, a blonde little girl, sitting on a knoll, in profile, to the left, bare-headed, in a yellow dress, carrying a bough in her left hand, feeds a white goat, that is held by a little boy, kneeling, on the left, dressed in grey, with a broad straw hat.

1,24 m. h.; 1 m. br. C. — Life-size. — Ancient coll.

***2466. — Mierevelt.** — Dutch. — *Portrait of a woman.*

She stands in three quarters profile, to the left, dressed in black clothes, a broad quilled ruff, white cuffs and cap trimmed with guipure. Around the neck, a gold chain; in her right hand, she bears embroidered white gloves. One reads on the ground : *Ætatis suæ, 34. Anno 1634.*

1,20 m. h.; 0,89 m. br. W. — Half-fig., life-size.

2314. — Berchem (Nicolas). — Dutch. — *Landscape and Animals.*

In the middle, on a road, a man mounted on a mule, a country-woman on horseback speaking to a woman on foot, who bears a child, two cows and two goats. On the left, a brook, that a shepherd crosses, holding a lamb in his arms, and a sportsman seated at the foot of a tree, with his two dogs; on the right, rocks and brush-wood; in the middle distance, a man driving an ox and an ass, and, near a house, a horseman; afar off, a valley, limited by bluish mountains. — Signed : C. BERGHEM, F., 1653.

1,30 m. h.; 0,95 m. br. C. — Fig. 0,20 m. — Engr. by Daudet, Filhol and Landon. — Bought 8252 livres, in 1770, at the sale of M. de la Live de Jully, 10 000 livres, in 1777, at M. Randon de Boisset's, 18 000 livres in 1782, à M. Lebœuf's, and 24 000 livres, in the same year, at M. Le Brun's, when it was acquired for the Crown. — See the note, No 2323, page 192.

1934. — Crayer (Gaspar de). — Fleming. — *Equestrian portrait of Ferdinand of Austria, Infante of Spain, governor of the Low Countries.*

In three quarters profile to the left, riding on a bay horse. Bare-headed, the curls of his fair hair flowing about, clad in armour, with a red scarf crosswise, he holds the reins in his left hand, and carries in his right hand the staff of command. Landscape in the background.

3,02 m. h.; 2,43 m. br. C. — Life-size. — Purchased, in 1835, of M. d'Espréménil.

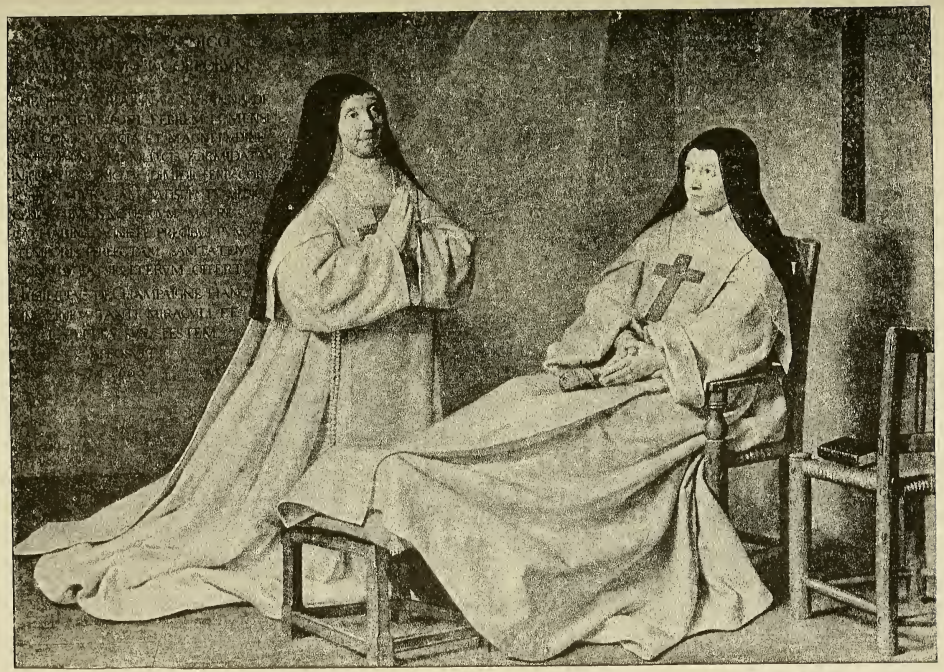
***2553. — Rembrandt van Ryn.** — Dutch. — *Portrait of the Painter.*

In three quarters profile, on the right, the head in full face, draped in a black cloak, on which a gold chain, set with precious stones, is fixed. His fair hair, rather thick, flows out of a black flat cap, also adorned with a gold chain. The mustachio and a small tuft under the lower lip are blonde. — Signed, on the right : REMBRANDT F., 1634.

0,68 m. h.; 0,53 m. br. W. Oval-shaped. Breast-piece, life-size. — Engr., under the name of *Portrait de Rembrandt jeune*, in the *Galerie du duc de Choiseul*, by Claessens, Filhol and Landon. — Ancient coll. — Had been bought by Le Brun 600 livres, in 1772, at the duke of Choiseul sale.

***2588. — Ter Borch.** — Dutch. — *The Music Lesson.*

In a room, on the left, the master, sitting, in profile to the right, bare-headed, in a black garment, with grey sleeves and breeches, plays on the lute; on a table covered with a red carpet, near a candlestick, a letter and a vase, the score is open. On the right, a



Cliché Braun, Clément et Cie. Typogravure Georges Petit.

PHILIPPE DE CHAMPAIGNE.

1934. — *Portraits of Mother Catherine Agnes Arnaud and of Sister Catherine de Sainte Suzanne.*

young woman, in three quarters profile, to the left, wearing a white satin dress and a black bow in her fair hair, stands, having in her hands an open book; behind her, a little dog sleeps in an arm-chair; in the background, a maidservant opens a door, to listen to the musician; on the wall hangs a map, at the bottom of which is the painter's signature : BURG F., 1660.

0,81 m. h.; 0,72 m. br. C. — Fig. 0,50 m. — Engr. by Mons, Lavallée, Filhol and Morse. — Coll. of Louis XVI. — Was knocked down for 800 florins, in 1771, at the Braamcamp sale.

***2544. — Rembrandt van Ryn.** — Dutch. — *Portrait of an old man.*

In full face, bare-headed, slightly turning to the right; the hair is thin, the long beard and mustachio are grizzled; a black garment, with a white collar to which he carries his right hand. — Signed. REMBRANTD, 1638.

0,90 m. h.; 0,56 m. br. W. Oval-shaped. — Breast-piece, life-size. — Engr. by Claessens, Landon and Filhol. — Ancient coll.

***1934. — Philippe de Champaigne.** — Fleming. — *Portraits of Mother Catherine-Agnès Armand and Sister Catherine de Sainte-Suzanne, the daughter of Philippe de Champaigne.*

In a cell, on the right, in the foreground, half lying on a couch is Sister Sainte Suzanne, in three quarters profile, to the left, clasping her hands over a reliquary box, that she bears open in her lap; in the middle distance, in the centre, Mother Agnès is kneeling, in three quarters profile, to the right, her hands clasped, entreating Heaven for the recovery of the sick one. On the right, a wooden cross hangs on the wall, and on a straw chair is a prayer-book; on the centre-wall, one reads a long latin inscription which relates the miracle worked on the 6th of January 1662, after the neuvaine kept by Mother Catherine Agnès, in behalf of Sister Catherine de Sainte Suzanne, who had been for fourteen months suffering with the ague and paralysis.

1,65 m. h.; 2,29 m. br. C. — Life-size. — Engr. by Tassaert, Levillain, Jean Boulanger, Filhol and Landon. — Ancient coll. — Comes from the convent of Port-Royal.

***2159. — Teniers** (David), the younger. — Fleming. — *The Village Holiday.*

In a public place, country folks are assembled, some sitting at a table, others dancing, while a fiddler, standing on a hogshead, plays on the violin. In the right foreground, an old man, leaning on a staff, looks at the rejoicings. On the left, a nobleman and a lady, attended by two waiting-maids and a page who leads a dog in a leash, come towards the dancing people. On the left, a woman drags away her drunken husband. In the background, the buildings of a farm; on the left, a river, and afar off, the steeple of a church. — Signed near a stone, on the right : D. TENIERS, F., 1652.

0,79 m. h.; 1,07 m. br. C. — Fig. 0,18 m. — Bought 1250 livres in 1737, at the sale of countess de Verrue, and 26 800 livres, in 1769, at the sale of M. de La Live de Jully, for the Crown

***2548. — Rembrandt van Ryn.** — Dutch. — *A flayed ox.*

The beast, flayed, is hung by the hind feet at a butcher's stall; a woman stands, on the right, in the further end of the shop. — Signed, on the left : REMBRANDT, F., 1655.

0,94 m. h.; 0,69 m. br. W. — Bought in 1857.

***2527. — Potter** (Paulus). — Dutch. — *The Mead.*

In the middle of a verdant meadow, an ox stands, on the left, near a barrier; in the foreground, another ox bellows, and, in the middle distance, a third one lies at the foot of a tree. Afar off, three sheep; on the right, in the middle of a clump of trees, a thatched cottage; on the horizon, the outline of a village. — Signed, on the barrier : Paulus POTTER, F. 1652.

0,83 m. h.; 1,21 m. br. C. — Engr. by Filhol. — Bought 8001 livres, in 1772, at the sale of the duke of Choiseul, 9530 livres, in 1777, at the prince of Conti's, 7321 livres at Pange's, 15 000 livres, in 1894, at de Vaudreuil's, and acquired for the Crown at a cost of 22 000 livres by M. d'Angiviller. — " It is an admirable composition, a picture of a delicate colouring, lighted up by a radiant sun; the precision of the execution and the bloom of the painting make it one of the chief works of the master. " (Waagen.)

"TRAVÉE", OR SECTION F

(FLEMISH AND DUTCH SCHOOLS)

***1962. — Van Dyck** (Anthony). — Fleming. — *The Virgin with the Donors.*

On the left, at the entrance of a grotto, the Virgin is seated on a rock, in three quarters profile, to the right, wearing a red dress, a grey veil and a violet cloak which covers the lower part of her body. She holds in her lap the Child Jesus. The latter caresses the face of the Donor of the picture, kneeling on the right, in profile to the left, in a praying attitude, bare-headed, with grizzled beard, mustachio and hair; by his side, in the foreground, the lady Donor is kneeling likewise; both are clothed in black, with white cuffs and quilled ruff. In the air, two angels carry crowns of flowers.

2,50 m. h.; 1,85 m. br. C. — Life-size. — Coll. of Louis XIV. Was placed in 1710, in the cabinet of pictures; the canvas was enlarged at some former time.

2054. — Van Mol (Pieter). — Fleming. — *The Deposition.*

In the middle, Christ, slightly turned to the right, sits on the funereal stone, supported by St John, in a red tunic; near whom Nicodemus is in a praying attitude; on the left, the Virgin, on her knees, and two Holy Women. On the right, the Magdalen kisses the

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

VAN DYCK.

1962. — *The Virgin with the Donors.*

Saviour's hand; in the foreground, the instruments of the Passion, a large copper pan, and a sponge.

2,06 m. h.; 1,46 m. br. C. — Life-size. — Engr. by Landon. — Ancient coll. — Was formerly in the convent of the bare-footed Augustines.

***2322. — Berchem.** — *Landscape and Animals.*

In a landscape, on the right, a countrywoman kneeling, in a yellow bodice and a red skirt, washes her linen in a brook and looks at a herd, led forward by a shepherd who leans upon an ox; on the left, a thatched cottage and a willow. — Signed on a stone, in the middle : BERGHEM.

0,24 m. h.; 0,31 m. br. W. — Fig. 0,10 m. — Ancient coll. — Was in the galleries of President de Tugny and of Crozat; it was sold 259 livres, in 1751.

***2541. — Rembrandt van Ryn.** — Dutch. — *The Philosopher in meditation.*

In a vaulted gallery, in the middle distance, on the right, sits in an arm-chair, close to a window with mullions, and old man sunk in meditation, clothed in a crimson garment, a grey overcoat and a crimson flat cap; he carries his left hand to his beard, while the right one leans on the arm of the chair. Before him, upon a table, near an open book, are closed volumes and a sphere; on the left, a spiral staircase and a gallery running parallel to the other, at the farther end of which a door opens, leading to a staircase.

0,28 m. h.; 0,23 m. br. W. — Fig. 0,08 m. — Engr. by Surugue, Longhi, Filhol, Landon, etc. Was bought, along with N° 2540 (page 202), 3000 livres in 1750, at the sale of the count of Vence; 14 000 livres in 1772, at the sale of the duke of Choiseul; 10 900 livres in 1777, at M. Randon de Boisset's, and 13 000 livres in 1784, at count de Vaudreuil's, for the Crown.

2448. — Lingelbach. — Dutch. — *View of a Sea-port.*

On the quay, to the right, a group of sailors, one of whom speaks to a Turk; in the middle, a beggar beseeches a lady who comes forward to the left, in a yellow dress, accompanied by a nobleman dressed in black; behind her, a negro, carrying a large parasol; on the left, a porter carries away a bale, and on the steps of a crumbling portico, galley-slaves are sitting; in the middle distance, two men, standing, read a bill posted on a column; afar off, the harbour, with boats; on the left, a bridge and a big tower. — Signed : LINGELBACH FECIT.

0,69 m. h.; 0,83 m. br. C. — Fig. 0,20 m. — *Musée Napoléon.*

***1940. — Philippe de Champaigne.** — Fleming. — *Portrait of a man.*

In full face, the bare head turned inthree quarters profile, to the left; black clothes, with white cuffs and falling collar. He turns over the pages of a book, on the top of a pile of other books, placed upon a stone stand where is inscribed the date A° 1648.

0,88 m. h.; 0,68 m. br. C. — Oval-shaped. — Breast-piece, life-size. — Purchased in 1818 of M. de Claparède.

***2637. — Wynants** (JAN). — Dutch. — *Landscape.*

In the middle, a drove driven by a herdsman, comes down a path; on the right, in the middle distance, a countrywoman is sitting with her two children; a lady comes forward, with a horseman and a child, and two men are a-fishing in a small river. On the left, three hogs are wallowing in the grass; at the door of a farm-house, a man gives alms to a begging woman carrying her child on her back; in the background, a wood; in the plain, to the right, sheaves set up, and a thatched cottage. — Signed on the left : J. WYNANTS; on the right : A-V. VELDE. The latter painted the figures.

0,90 m. h.; 1,22 m. br. C. — Fig. 0,05 m. — Bought for Louis XVI by M. d'Angiviller of M. Paillet, who had brought it from Holland.

***2540. — Rembrandt van Ryn.** — Dutch. — *The Philosopher meditating.*

In a vaulted hall sits in full light, on the left, in the middle distance, near a mullioned window, an old man with a long beard, rapt in thought: his hands are clasped on his knees; he is dressed in a black garment, a fur trimmed upper coat, and a crimson flat cap; before him, books are open on a table. In the middle, a spiral staircase, which a woman ascends, carrying a pail; on the right, before the hearth, an old servant stirs the fire and takes a caldron from the pot-hanger; on the walls, kitchen utensils are hooked. In the background, above the door of a vent-hole, a clock. — Signed, on the left, R. VAN RYN, 1633.

0,29 m. h.; 0,33 m. br. W. — Fig. 0,08 m. — See, for the engravings and origin, N° 2541, page 201. — This picture had been previously bought 50 florins at the Six sale in 1734. " Under the figure of the philosopher a model dear to the master is represented, one of his relatives, doubtless, who is to be found again in many a canvas of his, such as *Loth and his daughters*, and *the Eunuch baptized*. The venerable face of this old man, the faded hues of his costume, the quiet thoughtfulness that prevails around him, the softness of the light which is on the wane, the delicate transparency of the shades that are going to thicken soon, the whole of it charms us by its unspeakable poetry. "(E. MICHEL.) " We think we see the very genius of Rembrandt in this rabbi-like figure, dreaming under a sunbeam, in the middle of shades that grow thicker, the further they are from him. " (T. GAUTIER.)

2447. — Lingelbach. — Dutch. — *The Herb Market, in Rome.*

On a market-place, on the left, a peasant mounted on a mule and three common workmen play the *morra;* in the middle, a woman comes forward, holding a child by the hand; on the right, two female costermongers, a man, seated, speaking to one of them, and a group of walking people; in the middle distance, a fountain, the stairs of Monte Cavallo with the two marble horses and a coach; on the left, a column. — Signed, on a slab, to the right : I. LINGELBACH, 1670.

0,69 m. h.; 0,87 m. br. C. — Fig. 0,20 m. — Ancient coll.

***1939. — Philippe de Champaigne.** — Fleming. — *Portrait of Robert Arnaud d'Andilly, the brother of the celebrated Jansenist.*

At a window, in full face, bare-headed, the body in three quar-

ters profile, to the left, wrapped in a black cloak; white cuff and collar; the right hand is laid on the window-sill; in the middle, under the sill, one reads : PHIe CHAMPAIGNE F. Ao 1650.

0,91 m. h.; 0,72 m. br. C. — Breast-piece, life-size. — Engr. by Filhol. — Acquired during the Consulate. " To the noble expression of the countenance is added here the splendour of the golden tone, dealt with in full light. The hand, especially, is of a rare beauty. " (Waagen.)

***2578. — Steen** (Jan). — Dutch. — *A Flemish feast in the interior of an inn.*

In the middle of a large hall, a woman, with a violet dress, a yellow jacket and a grey veil, standing, plays on a bagpipe, accompanied by a drunken musician, who falls asleep on a chair while scraping a fiddle; by their left side, a man, sitting on the ground, bursts out laughing, with a jug and a glass in his hands; a smoker is lying on a bench, a child beats the drum, and a singer has in her hand a scrap of paper on which one reads: DIE VER KRUY VIFE LUYTE. On the right, a large table is set up, around which are sitting a trumpeter, seen from the back, who pours out liquor to a fishmonger, a woman who presents her breast to her nursling, and several other guests; in the middle distance, a drinker, perched on a table, apostrophizes country folks who are dancing; on the right, a man kisses a woman, whom a peasant endeavours to draw along to a staircase, leading to a gallery from which spectators look at the rejoicings. In the background, a window and a large door, which is opened on a market-place.

1,18 m. h.; 1,61 m. br. C. — Fig. 0,35 m. — Catalogued by Smith. — Comprised in the eleven pictures purchased by the king, in 1817, of M. Quatresols de la Hante for 100000 francs, and estimated, at that time, 800 francs. " A picture full of felicitous details, but of a middling composition; the execution is clever, but somewhat loose. " (Van Westrheene.)

***2510. — Van Ostade** (Isaac). — Dutch. — *A frozen Canal, in Holland.*

On the frozen canal, in the middle, a man and a woman skate, followed by two children and a dog; on the right, two children stand still; in the left foreground, two children push on two others, stretched out in a sledge. In the middle distance, a peasant whips a horse drawing a waggon, which clambers a path, at the top of which is a thatched cottage; on the horizon, boats lying at anchor, and mills. — Signed on a stranded boat, to the right : ISACK OSTADE.

1 m. h.; 1,30 m. br. C. — Fig. 0,20 m. — Engr. by Filhol and Landon. — Coll. of Louis XVI.

***2595. — Van de Velde** (Adriaen). — Dutch. — *Landscape and Animals.*

In the country, a flock of different animals, sheep, goats, some of which are grazing, others lying; on the left, in the middle distance, near a hut, a contrywoman, dressed in a blue skirt and white chemisette, sitting under a tree, talks with two shepherds, one of whom

is standing, and the other, seated on a paling, leans upon a staff. Afar off, a valley and hills. — Signed on a stone, to the right : A.-V. VELDE, F. 1661.

0.39 m. h.; 0,51 m. br. W. — Fig. 0,08 m. — Engr. by Filhol. — Bought 3100 livres in 1769 at the sale of M. de la Live de Jully, and 2610 florins in 1783, at the sale of M. Locquet, of Amsterdam, for the Crown.

***2558. — Ruysdael** (Jacob). — Dutch. — *A tempest on the dikes of Holland.*

On the left, the waves break on a wooden stockade, erected on a strip of land, near a thatched cottage. In the offing, several ships cruise along, one of them bears the Dutch flag unfolded; in the middle, a boat, manned by rowers, struggle with the tempest; on the left, a big vessel and fishing boats. On the horizon, a village; cloudy sky. — Signed on the right : J. RUISDAEL.

1,10 m. h.; 1,56 m. br. C. — Engr. by Landon and René-Paul Huet (Chalc. of the Louvre), Bought by the Crown 1410 florins in 1783, at the sale of M. Locquet of Amsterdam. " The terrible and poetical grandeur of the subjet is joined here with a most striking effect, a rare boldness in the strokes of the brush, and a great lightness in the execution. " (Waagen.)

***2082. — Rubens.** — Fleming. — *Christ upon the Cross.*

In the middle, the Magdalen, with a yellow robe, her fair hair flowing loosely over her shoulders, kneels at the foot of the cross, in profile, to the left, her face against Christ's feet that she holds in her embrace. On the right, St John, draped in a red cloak, and, on the left, the Virgin, wearing a grey robe, a blue cloak and a black veil, sorrowfully gaze at the Saviour, the wounds of whom are bleeding. Afar off, the tormentors and soldiers are going away; on the horizon, a town, surrounded with mountains.

3,33 m. h.; 2,82 m. br. C. — Life-size. — Ancient coll.

***2529. — Potter** (Paulus). — Dutch. — *The Wood of the Hague.*

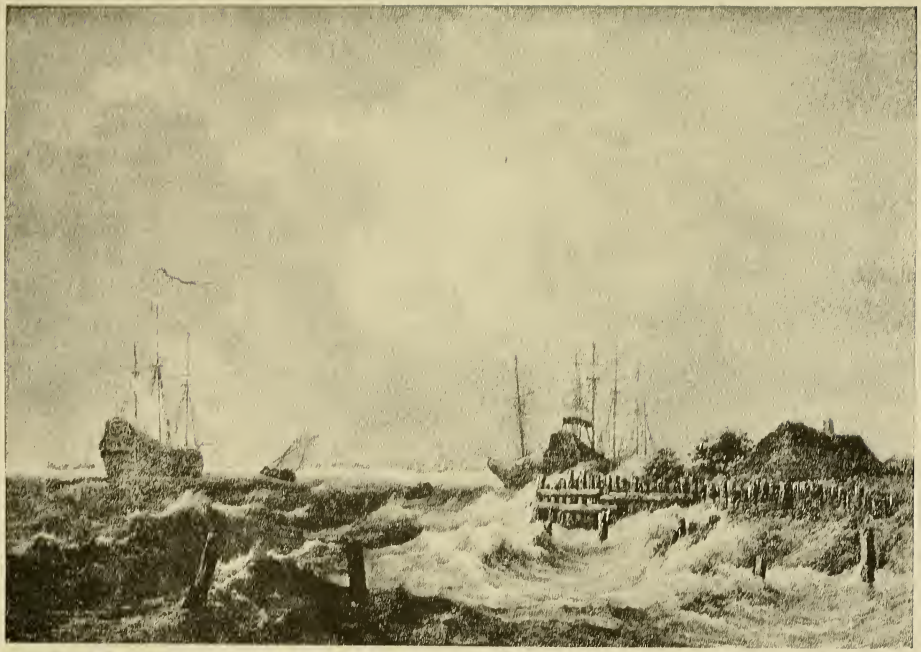
In the middle of a glade, two cows drink in a pool of water; in the middle distance, under the trees, animals are lying; on the left, an inn, towards which drives a coach, preceded by a horseman, and a jaunting-cart at a stand. — Signed on the left : PAULUS POTTER, F. 1650.

0,11 m. h.; 0,38 m. br. W. — Bought in 1869 of prince Estherazy.

***2619. — Van der Werff** (Adriaen). — Dutch. — *Nymphs, dancing.*

In a garden, two nymphs, almost naked, dance, holding each other by the hand, before a shepherd seated, to the left, on a rock, and playing on the flute; in the middle distance, a player on the tabour and two young girls; in the background, amidst shrubs, a satyr-term. — Signed : CH. V. WERFF, FEC. 1718.

0,58 m. h.; 0,44 m. br. W. — Fig. 0,30. — Engr. by Petit and Filhol. — This picture was bought 33 000 francs, together with four others by the same master, of sir Gregory Page by king Louis XVI.



Cliché Braun, Clément et Cie. Typogravure Georges Petit.

RUISDAEL (JACOB).

2558. — *A storm along the Dikes of Holland.*

***2537. — Rembrandt van Ryn.** — Dutch. — *The Good Samaritan.*

On the right, on the steps of a staircase, the good Samaritan, his head facing the front, dressed in a yellow garment and a turban, gives a purse to the landlady, standing before her door, and turns, in profile, to the left, to the wounded man, that two servants carry in. On the left, a lad, with a dark garment and a red calotte, holds a horse by the bridle; in the middle distance, two horses, seen from the buttocks, are tied up to a wall, in the middle, under an open window, on which three travellers are leaning. Afar off, on the left, the walls of a town. — Dated : 1648.

1,14 m. h.; 1,35 m. br. C. — Fig. 0,45 m. — Engr. by baron Denon, J. de Frey, Longhi, Filhol. — This subject is one of those that have often been treated by the artist, namely in a sketch, in 1633, a painting of the Richard Wallace coll., a drawing of the Boymans Museum, in Rotterdam, and another, in Berlin, which was used as a study for a picture executed in 1639 and recently bought by M. Sedelmeyer, in England. " The canvas is smoky, all imbibed with dark golden hues, very rich underneath, especially very thick. The material is muddy, yet transparent; the doing heavy, yet subtle, uncertain and wilful, vague in some places, astonishingly precise in others; no outline is apparent; the structure of the things seems to exist by itself, almost without the help of known formules, and conveys, without any noticeable means, the hesitations and precisions of nature. No distortion, no feature that goes beyond nature; no stroke, in this manner of bringing out the inexpressible, that is not pathetical and kept within bounds; and all that is dictated by a deep impression, and expressed by quite extraordinary means. " (Fromentin.)

***2511. — Van Ostade** (Isaac). — Dutch. — *A frozen canal, in Holland.*

In the middle of a frozen canal, a man re-adjusts his skate; another is standing, and two children push on a sledge which contains a cask; on the left, a group of walkers on the ice, and, afar off, a church steeple; on the right, a sloping path, that a countrywoman and her child clamber, while a cart of hay, drawn by two horses, is coming down. Thatched cottages border the path, on the right. — Signed, on the sledge : ISACK van OSTADE.

1,10 m. h.; 1,54 m. br. C. — Fig. 0,20 m. — One of the pictures bought 100 000 francs, by the king, in 1817, of M. Quatresols de la Hante.

***2007. — Huysmans** (Cornelis). — Fleming. — *Landscape.*

In the middle, on the verdant slope of a ravine, three shepherds and their cattle; on the right, a forest; on the left, a stream, and, upon a height, the ruins of a castle; bluish mountains on the horizon.

0,38 m. h.; 0,47 m. br. C. — Bequeathed by M. Godard Desmarest in 1873.

2639. — Wyntrack. — Dutch. — *The Farm.*

In the middle, a man, dressed in black, walks up a path, going to a farm-house, erected near a clump of trees; goats browse about; on the left, gaunt trees; on the right, a stream, where ducks are swimming. Afar off, in a plain, sheaves of corn; mountains on the horizon.

0,38 m. h.; 0,49 m. br. W. — Fig. 0,04 m. — Engr. by Filhol and Dequevauvilliers, as being a picture of Wynants. — *Musée Napoléon.*

***2386. — Hals** (Frans). — *Portrait of Nicolas van Beresteyn.*

He stands in profile, to the right; the bare head is seen in three quarters profile; curled mustachio and pointed beard. He is dressed in black breeches, a black flowered jerkin, a black cloak, white cuffs and ruff. The right hand is laid on the hip; the other, leaning on a table, holds a black hat. On the ground, the armorial bearings of the family are painted.

1,36 m. h.; 1 m. br. — Half-fig., life-size. — Same origin as N° 2388, page 194. This picture, which probably dates from 1629, is quite undamaged and masterly executed, in a scale energetic and gloomy, remarkably intense, with refinements of transparence, forcible strokes in the model, and a suppleness in the relief of a rare quality.

***2313. — Berchem** (Nicolas). — Dutch. — *View of the environs of Nice.*

In the middle and on the left flows the Var; on the left bank, stand a village and a tower topped with a windmill; afar off, the sea furrowed by boats, and, on the horizon, the summits of the Alps; on the right, in a way which disappears through the forest, a shepherd and a countrywoman bearing a basket on her head, are going away, followed by a drove and a cart, drawn by a white horse. — Signed, on the right : C. BERGHEM.

0,95 m. h.; 1,38 m. br. C. — Fig. 0,13 m. — Engr. by Daudet, Filhol and Landon. — Bought by the Crown 4810 livres in 1776, at the sale of M. Blondel de Gagny, the treasurer of the sinking-fund (*caisse d'amortissement*).

***2525. — Pot** (Henri). — Dutch. — *Portrait of Charles I, King of England* (1600-1649).

He is standing in a room, bare-headed, in three quarters profile, to the left, wearing a black garment and a black cloak, pinks stockings, a white quilled ruff, a blue ribbon round the neck; below the knee, the Garter; his right hand leans on his hip; his left hand rests on the hilt of his sword. On the left, a black column on a pedestal, and, on a table covered with a green carpet, where the letters C. R. are embroidered, the sceptre and the royal globe. — Signed : HP FECIT, 1632.

0,34 m. h.; 0,27 m. br. W. — Fig. 0,22 m. — Engr. by Landon and Filhol. — The old inventories attributed this picture to an unknown artist, N. Conninh, Descamps relates that Charles I and the queen had their portraits painted by Pot. — *Musée Napoléon.*

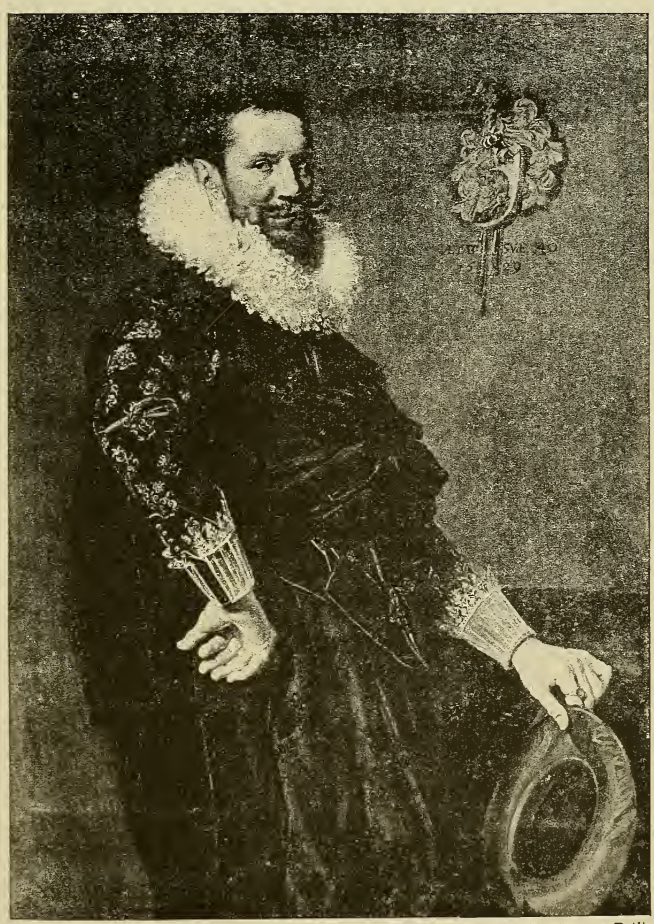
2407 *bis.* — Hondius. — Dutch. — *The Merchant of Pigeons.*

A middle-aged man, bare-headed, with grizzled hair, dressed in a chestnut-brown garment and a white neck cloth, in three quarters profile, to the left, carries, under his left arm, a black hat, and, in his right hand, two pigeons; near him, in a wicker cage, two other pigeons. — Signed : HONDIUS.

0,35 m. h.; 0,25 m. br. W. — Half-fig. — Bought 1000 francs in 1891.

***2387. — Hals** (Frans). — Dutch. — *Portrait of Nicolas van Beresteyn's wife.*

In three quarters profile, to the left, she wears a black damask



Cliché Braün, Clément et C^ie^.

Typographie Georges Petit.

Frans Hals.

2386. — *Portrait of Nicolas van Beresteyn.*

dress, a bodice of the same material, with gold embroidery, and cuffs, ruff and cap of white lace. The left arm falls down along the body; the right hand leans on the back of an arm-chair; around the waist, a golden girdle; bracelets on the wrists. On the ground, the family coat of arms is painted.

1,36 m. h.; 1 m. br. — Half-fig., life-size. — Same origin as Nos 2388 and 2386, pages 194 and 206. Painted probably in 1629.

***2475. — Mieris** (Willem van). — *The Cook.*

A servant, dressed in a brown skirt, a red bodice, a white neckerchief and a white cap, draws aside a curtain hanging before a window, and is about to put a cock to a nail on which two partridges are hooked already. She turns her face in three quarters profile, to the left, to speak to a lad who, in the middle distance, brings pieces of raw flesh in a dish. On the window, a broad-striped carpet, carrots and a cabbage; a cage hangs under the window-sill, which is adorned with a bas-relief representing children who play with rams; on the right, a pot of flowers; in the middle, a magpie and carrots.

0,47 m. h.; 0,38 m. br. W. — Half-fig. — *Musée Napoléon.*

***1902. — Baellieur** (Corneille de). — Fleming. — *Interior of a gallery of pictures.*

In the middle of a large hall, the left side of which is made up with panes of glass, a lady, with a nobleman, a dog and a page, stops in the foreground before a picture placed on an easel. On the left, a table on which sundry things are heaped up; every where, on the walls, pictures; on the right side, a large door which opens on a hall, in which a nobleman welcomes a lady and a gentleman; on the left, a terrace which looks upon a garden surrounded with a roofed gallery.

0,92 m. h.; 1,22 m. br. C. — Fig. 0,25 m.

***2609. — Weenix.** — Dutch. — *The Corsairs repelled.*

On the right, on the beach, a shepherd leads away a drove, and, afar off, a party of corsairs run away. On the horizon, the sea with a fleet upon it, and the ramparts of a town. On the left, before a decaying temple, decorated with two Corinthian columns, an officer on horseback, wearing a cuirass and a turban, by whose side a lad is walking, carrying game in his hands, orders to take hold of a corsair, armed with a gun, whom a woman, kneeling in tears, with a yellow dress and a night cap, points out to him; before her, precious things are scattered down, on a blue drapery; by her side, near to a dog, a child clasps his hands, and folks embrace one another; behind the officer, a negro and two horsemen, one of whom brandishes a blue standard. — Signed : GIO. BATTA, WEENIX, F.

1,24 m. h.; 1,76 m. br. C. — Fig. 0,40 m. — Coll. of Louis XVI.

*2383. — **Hals** (Frans). — *Half-length portrait of René Descartes, a French philosopher* (1596-1650).

In profile, the face in three quarters, to the right, bare-headed, clad in a black cloak with a white falling collar. The black hair is rather long; grizzled mustachio and beard. With the left hand he holds his hat.

0,76 m. h.; 0,68 m. br. C. — Breast-piece, life-size. — Engr. by Filhol and Landon. — Ancient coll.

*2411. — **Honthorst** (Gerard van). — Dutch. — *Portrait of Robert of Bavaria, duke of Cumberland, palatine of the Rhine* (1619-1682).

In three quarters profile, to the left, bare-headed, his nut-brown hair curling down over his shoulders; clad in a cuirass on which a lace collar falls; a blue scarf crosswise.

0,73 m. h.; 0,60 m. br. W. — Oval-shaped. — Breast-piece, life-size. — Ancient coll.

*2321. — **Berchem.** — Dutch. — *Landscape and Animals.*

On a road, in the middle, a herdsman, lying on the ground, talks with a countrywoman, sitting; on the left, a countrywoman, mounted on a caparisoned mule, seems to ask her way of a muleteer, leaning on a staff, who drives an ass and a horse loaded with bales; cattle, scattered about; on the right, a river bordered with steep rocks, that is crossed by a drove. — Signed : BERGHEM, F.

1,12 m. h.; 1,40 m. br. C. — Fig. 0,15 m. — One of the pictures bought 100 000 francs, in 1817, by the Crown, of M. Quatresols de la Hante.

*2576. — **Sprong** (Gerard). — Dutch. — *Portrait of a woman.*

In three quarters profile, to the left, wearing a black dress, a white bodice with variegated flowers, lace cuffs and collar; on the back of her brown head of hair a with cap is laid; in her right hand, a pair of gloves.

0,78 m. h.; 0,68 m. br. C. — Half-fig., life-size. — Ancient coll.

*2528. — **Potter** (Paulus). — Dutch. — *A Horse at large.*

On the left, in a meadow, in profile, to the right, a black-spotted white horse; afar off, on the right, a stag and two hinds. — Signed, on the left : PAULUS POTTER F. 1653.

0,90 m. h.; 0,42 m. br. W. — Acquired in 1858, at the sale of W. Hope.

*2312. — **Bega** (Cornelis). — Dutch. — *A rustic Interior.*

In the middle of a room, a woman, seen from the back, on whose shoulder a man, sitting in full face, in the middle distance, puts his hand; on the left, a table, with a jug and a basket; on the right, a staircase. — Signed on a plank, lying down : C. BEGA, A° 1652.

0,44 m. h.; 0,39 m. br. C. pasted on W. — Fig. 0,25 m. — Engr. by Guttenberg under the name of *le Bon Ménage*. — *Musée Napoléon.*

***1969. — Van Dyck** (ANTHONY). — Fleming. — *Portraits of Charles-Louis, the first of that name, duke of Bavaria* (1617-1680), *and of Robert, his brother, afterwards duke of Cumberland* (1619-1682).

They are standing in an open gallery, bare-headed, clad in cuirasses, on which fall guipure collars. On the left, prince Robert, in full face, holds in his right hand a staff of command, and leans his left wrist on the hilt of his sword. On the right, prince Charles, in three quarters profile, to the left, carries his left hand to his waist, above his sword, and his right hand to his breast. On the left, red hangings, drawn up; on the right, a wall; in the centre, a landscape as a background.

1,22 m. h.; 1,51 m. br. C. — Half-fig., life-size. — The portraits have been separately engraved by Messeyns. — This picture, which is supposed to be the one mentioned in the inventory of the coll. of Charles I (N° 20), placed, in 1710, in the king's apartments at Versailles, was brought, in 1741, to the " salon d'Apollon ". — See the portraits of the same princes by G. Honthorst, Nos 2410 and 2411.

2499. — Van Ostade (ADRIAEN). — Dutch. — *The Law Agent.*

He is sitting in his study, in three quarters profile, to the left, dressed in a black garment with white collar and a black hat; he is intent reading a paper. On the left, upon a table covered with a many-coloured carpet, papers, an inkstand, a red wax seal, and, upon a desk, an open book.

0,34 m. h.; 0,28 m. br. W. — Half-fig. — Coll. of Louis XV.

***2022. — Meell** or **Miel.** — Fleming. — *A Soldiers' halt.*

In a grotto a party of soldiers are encamped; in the middle, an officer gives orders to a halberdier; on the right, soldiers play at cards, a horseman feeds his horse, and sundry figures are squat around a fire; in the foreground, two soldiers lie on the earth; on the left, in the plain, the tents of the camp.

0,38 m. h.; 0,51 m. br. Copper. Oval-shaped. — Fig. 0,08 m. — Ancient coll.

2560. — Ruysdael (JACOB). — Dutch. — *Landscape*, called *the Sun Stroke.*

On the left, on a road, a horseman, draped in a red cloak, preceded by a dog, gives alms to beggars. In the middle, a four-arched bridge is thrown over a river in which people are bathing, on the right. In the middle distance, a mill and a castle on a height. In the plain, a meadow lighted up by a ray of the sun which pierces the clouds, a church steeple and ruins. — Signed, on the left, with the monogram : J.-R.

0,25 m. h.; 0,30 m. br. C. — Fig. 0,05 m. — Engr. by Laurent, Filhol and Landon. — The figures are by Philips Wouwerman. — Coll. of Louis XVI.

2023. — Meel or **Miel.** — Fleming. — *The Travellers' Dinner.*

On the right, before an inn, peasants are at table; in the middle, a servant pours out a glass to a horseman leading a horse loaded

with bales, and a servant-girl throws out grain to some fowls; on the left, travellers, sitting on the ground, are eating; in the middle distance, a drover stands near an ox-cart; in the background, two horsemen are coming forward. Mountains on the horizon.

0,39 m. h.; 0,51 m. br. Copper. Oval-shaped. — Fig. 0,09 m. — Engr. by Dupréel, Filhol and Landon. — Ancient coll.; the fellow of N° 2022.

***2427. — Karel du Jardin.** — Dutch. — *The Italian Quacks.*

On the right, the booth is set up. Pulcinello pokes his head through the curtains, and Scaramouch plays the out-door scene on boards supported by casks: down the raised platform, Harlequin plays on the guitar. Among the spectators, a woman carrying a child on her back, a man proudly draped in a grey cloak, a muleteer perched on a richly caparisoned beast, the muzzle of which bears the letters B.-A. Afar off, on a hill, ruins. — Signed, on the stool of Harlequin : K. DV. JARDIN, *fec.*, 1657.

0,42 m. h.; 0,52 m. br. C. — Fig. 0,13 m. — Engr. by Boissieu, Villery and Dupré, Garreau and Filhol. — Bought 17 202 livres at the Blondel de Gagny sale, under the name of *le Marchand d'Orviétan*, and 18 300 livres by the Crown, in 1783, at the sale of M. Blondel d'Angicourt. It is believed that the figure draped in a cloak is the painter himself.

***2486. — Netscher** (Caspar). — Dutch. — *The Singing lesson.*

On a terrace, a blonde young woman, in a white satin dress, seated near a table, in three quarters profile, to the right, sings, holding a score in her hand; on the right, over the table, in the middle distance, the master, seated, a lute in his left hand, beats time with his right hand which holds a roll of music. Behind the singer, a young woman, in a yellow dress and a violet bodice, trimmed with ermine, leans her back against a chair. On the table, a dish containing fruit; on the ground, stone bottles in a copper pail. — In the background, a house, and in a niche, a group of Hercules and Antæus. — Signed, at the foot of the score that the singer holds : G. NETSCHER.

0,48 m. h.; 0,38 m. br. W. Arch-shaped. — Fig. 0,26 m. — Engr. by Bittheuser and Filhol. — Ancient coll. — Belonged to Amedeus of Savoy.

***2487. — Netscher** (Caspar). — Dutch. — *The Lesson of violoncello.*

In a room, a blonde young woman, with a white satin robe, in three quarters profile, to the left, sitting near a table covered with a carpet, plays on the violoncello; she reads a score that is held out by a man clad in black, standing in the middle distance; on the right, a page carries a violin. In the background, on the wall, a picture. — Signed, at the foot of the music paper : C.-A. NETSCHER, the letters C and A being blended with the N.

0,48 m. h.; 0,38 m. br. W. Arch-shaped. — Fig. 0,26 m. — Engr. by Heina and Filhol. — Ancient coll. — Belonged to Amedeus of Savoy.

***2377. — Van Goyen** (Jan). — Dutch. — *A river in Holland.*

On the left, three fishermen, in a little boat, pull up their nets;

on the right, a boatman leaves the shore, and, on the bank, a man, holding a basket, comes down a flight of stairs; on the water side stand some houses and a mill; on a height, a castle and a tower. In the background, a church steeple, and boats under sail. — Signed in the little boat, to the left : V. G., 1644.

0,98 m. h.; 1,34 m. br. C. — Fig. 0,10 m. — Engr. by Beaujan, Laurent and Filhol. — Coll. of Louis XVI.

1920. — Brueghel (JAN), THE ELDER. — Fleming. — *The Air.*

Sitting on a cloud, having as only garment a red drapery, Urania helds in her left hand a sphere and bears on her right fist a white parrot; by her side, a Love espies out with a telescope the space that Diana and Apollo are going over in their chariot; at her feet, birds of various kinds; on the right, three Loves amidst instruments of optics; on the left, a tree and a deep valley. — Signed, to the right, on a sextant : BRVEGHEL, 1621.

0,45 m. h.; 0,65 m. br. Copper. — Fig. 0,15 m. — *Musée Napoléon.* — This picture, as well as N° 1919 described page 212, is a part of a set of compositions representing the four elements and having belonged to cardinal Borromeo.

***2117. — Rubens.** — Fleming. — *Landscape.*

On the left, a man and a woman are sitting near a large net, hung on trees, which a bird-catcher spreads across a road; in the middle, two workmen are sawing a tree; on the right, a river flows. On the other bank, a mill, and, afar off, the steeple of a church; in the sky, the orb of the sun appears in the midst of clouds.

0,45 m. h.; 0,84 m. br. W. — Fig. 0,09 m. — Engr. by Bolswert and Duparc. — *Musée Napoléon.*

***2395. — Van der Helst** (BARTHOLOMEUS). — Dutch. — *Portrait of a man.*

In three quarters profile, to the right, the bare head facing the front, he stands in a gallery, his fair hair flowing in curls over his shoulders; black garment, with cut sleeves, showing the shirt; white falling collar. His left hand is placed on his breast; his right hand leans on his hip. On the left, a column; on the right, a landscape.

1 m. h.; 0,79 m. br. C. — Half-fig.; life-size. — Bought 500 francs by king Louis XVIII, in 1817, of Mme Roche.

***2636. — Wynants** (JAN). — Dutch. — *The skirts of a forest.*

On the left, an uprooted trunk close by two dead trees, struck by lightning; on the right, sportsmen sitting, with their dogs, on a road; farther on, peasants driving their cattle, and a woman in a cart. On the horizon, a forest, and a river, on the banks of which stands a castle. — Signed : J. WYNANTS, F. A°, 1668.

1,16 m. h.; 1,44 m. br. C. — Fig. 0,12 m. — Engr. by F. Geisler and Filhol. — The figures are by Adriaen van de Velde. — This picture, which had formerly belonged to M. d'Heer Lubbeling, of Amsterdam, was bought 10 000 livres in 1777, at the Randon de Boisset sale, by marshal de Noailles, who, some time after, sold it to Louis XVI.

1919 — Brueghel (JAN), THE ELDER. — Fleming. — *The Earth.*

In a glade, beasts of different kinds are assembled : on the right, near a tree, in a flower-bed, a wolf; in the middle, an ox, a turkey and a peacock; on the left, a lion, a tiger and a horse; in the right background, a pond; on the left, Gold Almighty with Adam and Eve, near the tree of the knowledge of good and evil.

0,46 m. h.; 0,69 m. br. Copper. — *Musée Napoléon.* — See the note, n° 1920, page 209.

2037. — Van der Meulen. — Fleming. — *A Fight near the Bruges canal, in 1667.*

On the right, near a clump of trees, Louis XIV, followed by two horsemen, hastens to the left and gives orders to an officer who is galloping by his side; on the left, the cavalry cross the canal; in the background, the battle is engaged.

0,50 m. h ; 0,80 m. br. C. — Fig. 0,25 m. — Engr. by Filhol. — The sketch of the large picture which is at Versailles. See the note, n° 2033, page 163.

2396. — Van der Helst (BARTHOLOMEUS). — Dutch. — *Portrait of a woman.*

In three quarters profile, on the left, in a gallery; she wears a yellow skirt, a black dress white sleeves, a white whimple, and a pearl necklace; on her fair hair a black cap is laid; she holds a fan; on the right, red hangings, drawn up; in the left background, a landscape. — Signed, on a balustrade: VAN DER HELST, 1655.

1 m. h.; 0,79 m. br. C. — Half-fig., life-size. — Purchased in 1817 of Mme Roche, together with n° 2395, of which it is the fellow, by king Louis XVIII.

*** 2115. — Rubens.** — Fleming. — *The Kermesse.*

In the middle of a market-place, a peasant kisses a woman thrown down on the grass, and a pair, sitting, hold the same pot of beer; on bundles of hay, mothers give their breasts to their nurslings and an old woman gives a young boy something to drink. On the left, before an inn, drunken guests sit before tables; two peasants contend for a jug; a man teazes two women. On the right, a pool of water, on which two ducks are swimming and a cask is floating : a bucket, in which a dog seeks for remnants; on a table, kitchen utensils, and, farther on, a stve, out of which a pig pokes its head. In the background, a ring of jolly dancers merrily displays itself, and two musicians are standing on a table; afar off, the fields: in the midst of trees, a church steeple.

1,49 m. h.; 2,61 m. br. W. — Fig. 0,44 m. — Engr. by Fessard (Chalc. of the Louvre) and Dufréel. — Bought by Louis XIV, in 1665, of the marquis of Hauterive, under the title : *la Noce du Village*, at the same time as the *Ark of Noah* of il Bassano, for 3850 livres. " What a life, what a spirited bustle, what an outpouring of jolly bestiality! It is ignoble, yet it is superb, for it is the revelry, nay, the Bacchanals of genius ! " (T. GAUTIER.)

HALL IX

OLD FRENCH SCHOOL

This hall and the following ones, X, XI, XII, XIII, are comprised in the New Louvre, erected from the plans of the architect Louis Visconti, the first stone o which was laid on the 25th of July 1852. After Visconti's death, in 1853, M. Lefuel was entrusted with the completion of the palace, which was inaugutrated on the 14th of August 1857.

The wing which contains these five halls crosses the spot formerly occupied by the rue des Orties, which led to the church St Louis, demolished during the first Empire, when the place of the Carrousel was enlarged.

152. — **Courtois** (Jacques), called **le Bourguignon.** — *A Shock of cavalry.*

On the right, the combatants fight with obstinacy; in the foreground, a horseman is thrown down under his horse. On the left, a detachment rushes forward, with a trumpeter galloping ahead; in the background, a plain limited by mountains; on the right, a tower.

0,60 m. h.; 0,90 m. br. C. — Fig. 0,15 m. — Ancient coll.

153. — **Courtois** (Jacques), called **le Bourguignon.** — *Cuirassiers fighting with a body of Turkish horse.*

On a knoll, in the middle, a Turk, dressed in red and wearing a turban, is ready to pierce with his lance an overthrown trooper, and a cuirassier fires off his pistol at a soldier of the enemy. From the left, rushes another detachment of cuirassiers, and the Turks flee to the right; in the background, a plain, and, on the horizon, mountains.

0,57 m. h.; 0,87 m. br. C. — Fig. 0,15 m. — Ancient coll.

* **58.** — **Le Valentin** (Jean de Boulongue, called). — *Caesar's Denarium.*

On the right stands Christ, with a violet robe and a blue cloak, the folds of which he draws up with one hand. He turns to the left, in three quarters profile, to the Pharisee who shows him a coin; a personage, in the middle distance, waits for the answer of Jesus.

1,11 m. h.; 1,54 m. br. C. — Half-fig., life-size. — Engr. by Baudet under the title: *Christ à la monnaie.* Claessens, Filhol and Landon. — Coll. of Louis XIV.

459. — La Hyre (Laurent de). — *Landscape.*

On the bank of a brook which winds its way through a forest, and in which bathing females are disporting themselves, in the middle, a maidservant helps a woman to undress; on the left two women take off their clothes. On the right: de la Hire, in. et F., 1653.

0,66 m. h.; 0,87 m. br. C. — Fig. 0,12 m. — Engr. by Schrœder and Filhol. — Bought 3101 francs, in 1801, at the Claude Tolozan sale.

695. — Perrier (François). — *Orpheus playing before Pluto.*

On the right, Proserpine stands, leaning against the throne where Pluto sits; both listen to Orpheus, playing on a lute that is borne by a Love; in the background, the hell lit up by flames.

0 54 m. h.; 0,70 m. br. C. — Fig. 0,45 m. — Coll. of Louis XIV. — Was, in 1710, at Marly, in the apartments of the Duchess, and was entered into Bailly's inventory, as being the work of an unknown master.

***74. — Bourdon** (Sébastien). — *Julius Cæsar before the grave of Alexander.*

In the middle, Julius Cæsar, draped in a red toge, in three quarters, to the left, followed by two priests and some ensign-bearers, lays a crown down on Alexander's grave; in the foreground, a group of lookers-on; on the left, near the grave, a woman and a child; in the background, a triumphal arch, and the monuments of the town.

1,05 m. h.; 1,39 m. br. C. — Fig. 0,50 m. — Engr. by Masquelier, the younger, and by Landon. — Ancient coll.

1049. — French-Flemish School of the 15th century. — *St George, victorious over the Dragon. Mount Calvary. The Martyrdom of St George.*

In the middle, Christ on the cross; on his left side, the Virgin, kneeling, draped in a blue cloak, three Holy Women and St George dressed as a horseman, his head girt with a velvet band adorned with two feathers; his left hand leans on a shield, and, with the right hand, he thrusts his lance into the mouth of the dragon; near him stands the maiden that he rescues from the monster. On the right side of Christ, the donor of the picture, kneeling, in profile, clad as a Carthusian monk, and behind him, St John, the Evangelist, standing, in a red garment, his arms folded on his breast. In the foreground, St George, whom the executioner is beheading, the king and retinue. Gold ground.

1,60 m. h.; 2,10 m. br. W. — Fig. 1,15 m. — A present from M. Maciet in 1891.

941. — French School of the 14th century. — *The Scourging of Christ.*

In the middle of a colonnade, in the pointed style, Christ, tied up to a column, his head turned to the right, his body bleeding from many gashes, is scourged by the tormentors. On the back of the panel, St Peter and St Paul, under gothic arcades.

2,05 m. h.; 0,76 m. br. W. — Fig. 0,80 m. — A present from M. Maciet, in 1891.

HALL X

FRENCH SCHOOL OF THE 18th CENTURY

The life of St-Bruno, by Le Sueur.

In 1645, Eustache Le Sueur was charged by the Chartreux of Paris, to paint for their small cloister, in rue d'Enfer, twenty-two pictures representing the chilf incidents of the life of St Bruno, the founder of their order. The artist, who certainly secured the help of several of his pupils, more particularly his brother-in-law, Goussé, was able to give, at the end of three years, this set of pictures, which took, under curves separated by Dorian pilasters, the place of old frescoes nearly obliterated. In each of the spaces between the pictures, the history of the saint, in Latin verse, by Jarry, was to be read on a plate. The entrance of the cloister was free, and, as some ill-disposed or awkward persons, or, perhaps, as it has been hinted out, some jealous painters, had damaged such pictures as were placed within reach, they were, thence forwards, kept safe behing wooden shutters with locks and keys, till the day when the monks gave them as a present to the Crown.

On the 25th of July 1776, a delegation of the Capitulary assembly, headed by the prior and the steward general of the Order, and introduced by the count of Angiviller respectfully presented the king with the collection that decorated the cloister; it was paid, according to Bachaumont, 132 000 livres to the monks. Exhibited first in the Museum of the French School, installed in the palace of Versailles in the year X, these pictures were transferred to the Luxembourg the following year, and definitively assigned to the Louvre in 1848, after having undergone twice important repairs.

Numerous studies, done par Le Sueur for this set, are extant. A hundred and forty six drawings, bought 502 livres at Crozat's death, in 1741, by marquis de Gouvernet, came into the hands of M. Paillet, and then of M. Le Brun, who sold them to the king. They are now exhibited in the Louvre. The set of these twenty two paintings was engraved by Chauveau, Filhol and Landon. " What is striking, in that long legend, is the simplicity of the execution, the disengagement from details and unessential parts, the soberness in the means of execution, the small number of the tones used in it, and, above all, the earnest and firmly convinced look of the heads. " (Th. Gautier.) It is not only in the selection of forms and arrangement of draperies that the originality of the master manifests itself here; it is also, and chiefly, in the general character of the conception of the subject and in the inmost part of man. With Raphael, the religious feeling has almost always something proud and imposing that tends to confound impiety; with Le Sueur, this feeling is accompanied with such a candour as to affect even the most stubborn unbeliever. It was in the earnestness of his humble belief that he found the secret of such a religious painting, which would be impossible to a sceptic. " (Charles Blanc.)

***564.** — *St Bruno hears the sermon of Raymond Diocres.*

In a church, on the left, Raymond, a canon of Notre-Dame, is in the pulpit, preaching; on the right, the hearers are sitting, and Bruno stands, in a blue garment and a yellow cloak, with a book under his arm; at the foot of the pulpit, a young clerk recives the words of the preacher.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

565. — *The death of Raymond Diocres.*

He lies on a bed, to the left, and turns his face away from the cross that a priest, attended by two deacons, presents to him. An old man is struck with dismay at the sight. In the foreground, St Bruno, on his knees, is at prayers. Above the head of the dying man, a fiend is flying. In the left background, the funeral train is preparing.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

566. — *Raymond Diocres answering after his death to announce his damnation.*

In the church, on the left, the dead man lifts himself up and utters the words that are inscribed on the catafalco. The congregation is struck with dismay. A singing boy drops his book; behind the officiating priest, clad in a dalmatic, St Bruno fervently clasps his hands.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

***567.** — *St Bruno, praying.*

In an oratory, St Bruno, in a monk's gown, kneeling in profile, to the right, before an altar, makes up his mind to renounce the world; on the left, in the country, the burial of Raymond.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

568. — *St Bruno teaches divinity in the schools of Rheims.*

In a church, on the right, the saint, sitting in a high chair, stretches his hand out to the sky. Around him, his disciples, some standing, the others seated, listen to his words.

1,93 m. h.; 1.30 m. br. C. — Arch-shaped. — Fig. 1 m. — " We must admire in this composition a wonderful delicacy in the drawing, draperies of a fine style, and, above all, a softness in the chiaro-oscuro and a softened colouring which perfectly answer to the collectedness and silence of the hearers. " (Charles Blanc.)

569. — *St Bruno advises his disciples and friends to give up the world.*

Under a portico of the Ionic order, in the middle, the saint exhorts his disciples; one of them, on the left, piously listens to him; another, on the right, having resolved to follow his master, bids farewell to his father.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

570. — *The Dream of St Bruno.*

On the right, the saint, in a blue garb, lies on a bed, the curtains

and blankets of which are blue, too; three angels, on the right, appear to him; at the foot of the bed, sandals and a lamp.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

571. — *St Bruno and his disciples distribute their properties to the poor, before starting for Grenoble.*

On the right, on the top of a flight of stairs, the saint and his disciples distribute alms to the crowd thronging in the street, before them.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 0,70 m.

572. — *The arrival of St Bruno in Grenoble, at St Hugues's.*

On the right, the bishop comes out of his house, attended by a priest and a servant; St Bruno and his disciples kneel before him; in the sky the seven stars shine, that had appeared to St Hugues in a dream; in the court-yard, grooms lead away the horses of the travellers.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

573. — *The journey to the Chartreuse.*

The bishop takes St Bruno and his companions, through a sterile country, to the village called the Chartreuse.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m. — " Here the painter of the inmost affections suddenly becomes a clever landscape painter; he sets off a wild and grand nature, he draws noble and sturdy horses, as if he had applied himself to such objects during his whole life. " (Charles Blanc.)

574. — *St Bruno builds his first monastery.*

On the left, the saint, with one of his companions and the architect, examines the plans; on the right, masons lift up a stone; in the background, the building, already in course of erection, and, on the horizon, the mountains of Dauphiné.

1,93 m. h.; 1.30 m. br. C. — Arch-shaped. — Fig. 1 m.

575. — *St Bruno takes the cowl.*

In a church, before the altar, St Hugues, attended by two deacons, clothes St Bruno, kneeling, in the white gown of the Chartreux; on the right, two monks at prayers; in the background, neophytes and bystanders.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

576. — *Pope Victor II confirms the institution of the Chartreux.*

In a temple decorated with Doric columns, the pope is sitting on a high throne, surrounded by cardinals. One of these, standing, reads out the statutes of the new order; on the left, before the pope, a secretary is seated.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m. — The painter, in this painting, has dressed the Ronan prelates in a costume that they really wore only three hundred years later, as the red hat was not given to cardinals till 1464. " A happy anachronism! By bringing too soon the purple into the costume of the cardinals, Le Sueur enlivens his canvass, and only sacrifices the truth in details to a more important truth, for he thereby

gives the Roman consistory that pomp in which the pontifical court is fond to array itself, even when it canonizes ascetism." (Charles Blanc.)

***577.** — *St Bruno gives the cowl to several persons.*

In a church, the saint turning his back on the altar, hands to a neophyte, kneeling before him, the white gown of his order; in the foreground, a monk kneeling, seen from the back; by the side of the saint, an officiating priest, carrying a book; in the left background, laymen who are about to pronounce their vows.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

578. — *St Bruno receives a message from the Pope.*

In the court of the convent, the saint, in profile, to the right, attended by three monks, reads a message that has just been delivered to him by an envoy of Pope Urban II; in the middle distance, the envoy's horse. On the horizon, high mountains.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

***579.** — *The arrival of St Bruno at Rome.*

In a hall surrounded by a gallery with Doric columns, St Bruno falls prostrate at the feet of the Pope, sitting on a high throne, who holds out his arms to him; on the left, a group of bystanders.

1,93 m. h.; 1,30 m. br. — Arch-shaped. — Fig. 1 m.

***580.** — *St Bruno declines the archbishopric of Reggio that Urban II offers him.*

In a hall, the pope sits, on the left, under a canopy; by his side, a monk shows, upon a table, the archiepiscopal mitre to St Bruno, kneeling; the latter makes them understand by his gesture that he declines the offer of the Holy Father; in the middle distance, a group of bystanders.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

***581.** — *St Bruno, praying in his cell.*

In a forest, two monks, one of whom carries a pick-axe, the other a spade, break up the earth, in the foreground; in the background, beneath a clump of trees, St Bruno, kneeling, is at prayers.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

582. — *Meeting of St Bruno and Roger, count of Sicily.*

In a forest, count Roger, seeing St Bruno at prayers, dismounts and kneels before the monk; on the right, the count's white horse; afar off, a party of horsemen.

1,93 m. h.; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

583. — *St Bruno appearing to count Roger.*

The saint appears to the count, sleeping in his tent, and announces the treason of one of his officers; in the foreground, a soldier, lying at the foot of the bed, awakes his companion; on the left, in

the distance, the town of Capua which is given up by the army of the enemy.

1,93 m. h. ; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

584. — *The death of St Bruno, on the 6th of October 1101.*

In a room, on the left, the saint is lying on a truckle-bed, his hands clasped. In the foreground, a monk falls prostrate, and four others chant prayers; in the middle distance, a monk, standing, with a crucifix in is hand, speaks to the crowd of people who come to behold the deceased; on the floor, a light, and in a vase some holy water.

1,93 m. h. ; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m. — " The light of an only wax-taper sends its wan gleams gliding over those white frocks, like to grave-clothes, over those walls whitewashed like the walls of the sepulchre, and an impressive sadness evolves itself from this almost monochrome canvas. " (Th. Gautier.)

*** 585.** — *St Bruno rapt to Heaven.*

Supported by three angels, the saint, stretching out his arms, draped in his monk's gown, is carried away to heaven. Five little angels accompany the principal group, and fly in the air.

1,73 m. h. ; 1,30 m. br. C. — Arch-shaped. — Fig. 1 m.

*** 541.** — **Le Nain** (the brothers). — *The Rustic Meal.*

In the middle, a countryman, dressed in grey breeches, a red vest and a brown hat, sitting at a table, in profile, to the left, dips his spoon into a porringer, that he holds in his hand. In the middle distance, a housewife, standing, with a grey dress, a white neckerchief and a white cap, feeds her little girl. On the left, another little girl, in full face, makes lace. In the foreground, a dog asleep, a jug and kitchen utensils. In the right background, a farm-house, on the threshold of which stands a peasant; a traveller, leaning on a staff, comes forward, driving an ass.

0,92 m. h. ; 1,17 m. br. C. — Fig. 0,60 m. — Ancient coll.

Pictures lately come to the Museum, placed on a moveable partition in the middle of the hall.

144 *bis.* — **Courbet** (Gustave). — French. — *Portrait of Champfleury.*

In profile, to the left, dressed in a brown frock-coat with a velvet collar; a cravat loosely tied round his neck. — Signed and dated : P. COURBET, 55.

0,44 m. h. ; 0,36 m. C. — Life-size. — Bequeathed in 1889 by M. Jules Husson, called Champfleury, a man of letters, keeper (" *conservateur* ") of the Museum of Sèvres.

2300. — **Aelst** (Willem van). — Dutch. — *Grapes and peaches.*

On the corner of a marble table, partly covered with a gold-fringed velvet carpet, are heaped various kinds of fruit, and grapes; the vine-

branches fill a crystal vase. A snail creeps upon a leaf. — Signed at the bottom, on the left : GUILME VAN AELST, 1670.

0,74 m. h.; 0,56 m. br. — A present from M. Kleinberger in 1889.

14 *bis*. — Belloc. — French. — *Portraits of the painter, his wife and daughter.*

In a room, the painter's wife sits, dressed in black satin, with a bodice cut low. A lace whimple covers the arms, above wide ample sleeves. The right hand rests on a table loaded with books; with the left hand, she holds her young girl's waist, who wears a white muslin dress and an olive-coloured apron. In the foreground, a spelling-book and a punch, thrown on the floor; in the right background, the painter, at the entrance of his studio, gets his pallet ready; on the left and in the centre, brown hangings. — Signed, in the left : BELLOC, 1831.

1,90 m. h.; 1,50 m. br. C. — Life-size. — Presented by Mme Redelsperger, *née* Belloc, in 1892.

958 *bis*. — Vernet (HORACE). — *Portrait of J.-B. Isabey.*

In full face; the head, turned to the left, has white hair and short white whiskers. Under a cloak with fur collar, his right hand wears a glove and is thrust into his frock coat, on which the cross of the Légion d'honneur, is hanging. — Signed, on the right : HORACE VERNET, 1828.

0,81 m. h.; 0,66 m. br. — Breast-piece, life-size. — A present from Mme Levrat, *née* Isabey, in 1892.

2642. — Dutch School of the 17th century. — *A Rhetoric Chamber.*

In a room, four persons are sitting at a green-carpeted table; on the left, a brown man, in three quarters profile; to the right, dressed in grey, with a broad-brimmed hat on, gets ready to write. Opposite him, a fair man, in black clothes, stops reading and looks up. In the middle distance, in face and fully lighted, a musician, in a brilliant grey costume, in three quarters profile, to the right, seems to be busy fitting up a string to a mandolin; against his chair leans, on the right, an elegant gentleman. On the left, a man, looking as a Spaniard, dressed in light brown clothes, has his left arm wrapped up in a mantle, and looks right opposite: in the left background, two men in black come nearer to the centre-group; against the wall, hangings of a green colour, with gilt foliage.

1,66 m. h.; 1,48 m. br. C. — Fig. 0,90 m. — Acquired in 1891 for 20 000 francs. — Engr. by de Mare. — This picture, attributed first to Van der Helst, then to T. de Keyser, bought 5100 francs by M. Kestner, in 1875, at the Angiot sale, was exhibited for the benefit of the sufferers from the flood in the South of France, in 1887, as being the work of the brothers Le Nain. " The general appearance, the composition, the attitudes of the figures are so nearly kindred to the *Corps de Garde* (" the Guard-House ") of the Pourtalès collection, wrote Champfleury at that time, that Le Nain would have lost his best part as a painter, were it admitted that the picture of the Angiot collection must be given over to the Dutch school. " Yet it is considered now-a-days, as being the work of a Dutch painter.

200 *bis*. — **David**. — French. — *Portrait of M^me^ Chalgrin.*

She is sitting on a chair, in three quarters profile, to the right, the head almost in face; she wears a grey dress, a white lawn neckerchief, and a blue sash around her waist; the hands are crossed.

1,30 m. h.; 0,98 m. br. C. — Life-size. — Bequeathed by M. Paul Delaroche in 1892.

2481 *bis*. — **Moor** (attributed to ANTHONIS). — *Portrait of Edward VI, king of England* (1537-1553).

The king is seen in full face; his red-haired head, wearing a velvet flat cap, turns to the left. Dark clothes, with golden ornaments; round the neck, a blue sring; on the right leg, the Garter; in his right hand, his gloves; the left hand is thrust in his belt. On the moulding of a pilaster, to the left: *King Edward the VI, Sir A. Moro pinxit.*

1,67 m. h.; 0,87 m. br. — Life-size. — Bought in 1889, at the Secretan sale.

2339 *bis*. — **Codde** (PIETER). — Dutch. — *A Lady, dressing.*

In a room, on the left, a woman, in a yellow gown with blue cuffs, sits in profile and has her hair done up by her maid; on the right, a table where the things used in dressing are set in order on a carpet; near the table, in the middle distance, a young woman is seated, playing on the guitar. On a music-book is the author's monogram.

0,20 m. h.; 0,25 m. br. W. — A present from M. Maciet in 1891.

1509 *bis*. — **Raphael** (attributed to). — *The Head of St Elizabeth.*

The saint, in profile, to the right, wears a turban.

0,34 m. h.; 0,24 m. br. — Painting in distemper on canvas. — Life-size. — Bequeathed by M. Pirot in 1891. — It seems to be a study for the picture *the Visitation,* now in the Museum of Madrid.

981 *bis*. — **Simon Vouet** (SCHOOL OF). — *Christ and the Magdalen.*

On the left, Christ, standing, turns in three quarters profile, to the right; his left hand holds a staff; he raises his right hand to the Magdalen, kneeling, in a linen robe, her hair loosely flowing. Landscape in the background.

1,62 m. h.; 1,10 m. br. — Bequeathed by M. d'Hautpoul in 1891.

HALL XI

FRENCH SCHOOL OF THE 18th CENTURY

Pictures of EUSTACHE LE SUEUR, coming from the « Hôtel Lambert ».

In the historical essay on the works of Eustache Le Sueur, read to the Academy on the 5th of August 1690, Guillet de Saint-Georges supplies some interesting information about the pictures which formerly decorated the " hôtel Lambert " and are now exhibited in the Louvre, hall XI.

" In 1648, he said, Le Sueur executed several works in a house which is at the head of the " île Notre-Dame " and belongs to M. Lambert-Thorigny, president of the Audit-Office (" Chambre des Comptes "). As some of these paintings are in the artist's first manner, and some others in his best taste, it is evident that between the two kinds of work several years had elapsed. The cabinet of the President, known as *Cabinet de l'Amour*, contained five pictures for the ceiling, and a sixth one above the mantle-piece, all six dealing with Cupid (n° 591-n° 596). For the room of the President's wife, called *Chambre des Muses*, in which the beauty of the wood-work and the richness of the wainscoting stood instead of tapestry and hangings, M. Le Sueur, who had got rid of his first manner, painted several pictures, accompanied with ornaments. On the ceiling, the *Sun giving Phaeton his chariot to drive* (n° 577). On the wainscoting of the alcove, he has represented the *Muses* (n° 598-n° 602). " It was in a room near to that of the President, that was, on the ceiling, *Ganymede carried up by the Eagle* (n° 603).

On the President's death, in 1729, the hôtel was bought by marquis du Châtelet, who gave hospitality to Voltaire there. Marchioness Du Châtelet wrote to Dargental, on the 2nd of April 1739 : " I want that your friend Voltaire and I may live a few days with you in the Lambert palace, which is, at present, the " hôtel du Châtelet. " Farmer general Dupin, and M. de La Haye, were, afterwards, the successive owners of it. In 1809, M. de Montalivet, minister of the Home affairs, purchased it. At present, the " hôtel Lambert " is inhabited by prince Czartoryski, who has carefully repaired it.

But, as early as 1776, Le Sueur's pictures had been removed from it, and bought for the Crown ; so we the informed by the *Mercure de France* of the month of August, where we read : " His Majesty, wishing to offer grand models to the artists, and to secure for the nation the enjoyment of the master-pieces that have made the French School illustrious, hast just authorised count d'Angiviller to acquire for the nation the pictures with which the celebrated Le Sueur had decorated the " Lambert hôtel. " Several pictures, that had not been comprised in the sale, were transported, in 1814, to M. de Montalivet, to his castle of La Grange, in Berry.

591. — Le Sueur. — *The Birth of Love.*

Sitting on a bed amidst clouds, Venus, in profile, to the left, looks at Love, whom a nymph presents to her; two other nymphs stand by the side of the goddess, and a fourth one, in the air, spreads out flowers on the new-born god.

1,82 m. h.; 1,27 m. br. W. — Half-life-size. — Engr. by Desplaces and Landon. — Five sketches of the pictures of the Cabinet of Love, among which *the Birth of Love*, were sold 3801 livres, in 1777, at the Randon de Boisset sale. " In this composition and those that follow, Le Sueur shows how fit his kind nature made him to narrate those ingenious fables, the delicate intention and the veiled meaning of which he understood so well. " (Charles Blanc.) " The heads have a charming character of serene sweetness and ingenious voluptuousness, which will be reflected later in the gracefulness of Prudhon. The forms of the bodies are undulating and supple, in an elegant and pure taste, that is not stiffened by a strict imitation of the Grecian and Roman arts. " (Th. Gautier.)

*** 592.** — *Venus introduces Love to Jupiter.*

On the left, seated on clouds, a crown on his head and draped in a red cloak, Jupiter, in three quarters profile, to the left, shows his astonishment; behind him, an eagle; by his side, Juno, Neptunus and Diana. All look with surprise at Love, whom Venus introduces to them, wearing as only dress, a blue drapery round the lower part of her body.

1 m. h.; 1,97 m. br. W. — Fig. 0,80 m. — Engr. by Desplaces, Filhol and Landon.

*** 593.** — *Love, scolded by his mother, takes refuge in the arms of Ceres.*

In the midst of clouds, on the left, Venus, draped in a blue cloak, in profile, to the left, threatens with her finger Love, who jumps out of his cradle and flies for refuge into the arms of Ceres, dressed in a white robe and a yellow cloak, and crowned with ears of wheat; in the middle distance, in the centre, a nymph raises her eyes to the sky.

1 m. h.; 1,50 m. br. C. — Fig. 0,80 m. — Engr. by Landon and Filhol.

*** 594.** — *Love receiving the homage of the gods.*

On the right, Love, sitting, entirely naked, upon clouds, turns in profile, to the left, stretching his arms forward, to the deities who fly up to him. Diana offers him her bow and arrows, Apollo, the torch of day, and Mercury his caduceus.

1 m. h.; 1,97 m. br. W. — Fig. 0,80. — Engr. by Desplaces, Filhol and Landon.

596. — *Love robs Jupiter of his bolt.*

Carried on an eagle's wings, Love, holding his bow in one hand and in the other the thunderbolt, seems to defy Jupiter, who is seated on a cloud. In the foreground, in the midst of reeds, near a lion and a tiger, a River and two Naiads, leaning upon urns, raise their eyes to the sky.

Round-shaped. Diameter : 1,36 m. C. — Half-life-size. — Engr. by Beauvais, Filhol and Landon. — This picture was placed above the mantle-piece.

*** 595.** — *Love bids Mercury announce his power to the whole world.*

On the right, Love, half-lying on clouds, in profile, to the left,

leans with one hand on the goddess of Youth, having as emblems a crown of roses and a cup of nectar, and, with the other, on the goddess of beauty, who carries a lance and a mirror; on the left, Mercury wings his flight in the air.

1 m. h.; 2,50 m. br. W. — Fig. 0,80 m. — Engr. by Landon and Filhol.

597. — *Phaeton asks to drive the chariot of the Sun.*

In the middle distance, Apollo, in front of his palace, in the middle, crowns his son stooping before him. On the right, the Hours check the impatient coursers, put to the chariot of the Sun, and, in the air, Aurora shakes a torch with one hand and, with the other, roses. On the left, Time and four goddesses representing the Seasons; at the feet of Ceres, a Love chains up a lion. In the foreground, the winds heap up clouds and blow out a tempest.

2,82 m. h.; 3,55 m. br. C. — Life-size. — Engr. by Dupuis. "I think", says M. de Caylus in his *Vie de Le Sueur*, "that it is the most glowing picture that he ever painted. It is pervaded by a kind of golden tone which wonderfully expresses the heat which must needs reign in the house of the Sun. The order of the composition is magnificent."

*** 603.** — *Ganymede carried up by Jupiter.*

The eagle soars high in the open sky, holding in his talons Ganymede, who, terror-stricken, clings to the bird's neck. The child is draped in violet cloth; in the upper part of the picture, the earth is descried.

1,27 m. h.; 1,10 m. br. C. — Life-size. — Engr. by Beauvais, Landon and Filhol.

*** 600.** — *Urania.*

The Muse sits, on the right, under high trees, leaning her elbow on the earthly globe, her body in three quarters profile, to the left; her head, begirt with stars, is inclined to the left. She is dressed in a white robe, with a red cloak on her knees. She raises her right arm to the sky and holds compasses in her right hand.

1,12 m. h.: 0,75 m. br. W.— Half-life-size.— "The ground of this picture and of the four following ones were done by Patel. In these compositions, Le Sueur, while borrowing nothing from the painter of Parnassus, invents varied and exquisitely elegant subjects. The groups of Muses are brought out on a ground of smiling landscapes in which it is impossible to discern the hand of Patel, so great is the harmony between the essential part and the rest, so fitly do the trees, the background prospects and the sky answer to the composition and nature of the subject." (Charles Blanc.)

*** 598.** — *Clio, Euterpe and Thalia.*

Under a clump of trees, on the bank of a brook, the three Muses are sitting, girt with wreaths of flowers. On the left, Clio, with a white robe and a yellow cloak, in full face, leaning on a book, holds in her right hand a trumpet; on the right, Euterpe, wrapped in a blue toga, in thre quarters profile, to the left, plays on the flute; in the centre-foreground, Thalia, sitting down, on a blue cloak, dressed in a soft blue robe, the head in profile, to the right, looks at a mask of comedy. A landscape in the background.

1,32 m. h.; 1,30 m. br. W. — Half-life-size. — Engr. by Duflos, Audouin, Landon and Filhol.

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

LE SUEUR.

599. — *Melpomene, Erato and Polymnia.*

***601.** — *Terpsichore.*

The Muse is sitting at the foot of a big tree, the body in three quarters profile to the left, the head bound with a crown of flowers, inclined to the right. She is dressed in a blue robe and a pink cloak, and she strikes with a wand on some rings passed in a metal triangle. Landscape in the background.

1,12 m. h.; 0,75 m. br. Oval-shaped. W. — Half-life-size. — Engr. by Picart, Laurent, Audouin, Landon and Filhol.

***599.** — *Melpomene, Erato and Polyhymnia.*

The three Muses are represented under a clump of trees, crowned with flowers. On the left, Melpomene, sitting on the ground, in a yellow robe and a green cloak, in three quarters to the right, sings, while reading in a music-book open on her knees. On the right, Erato, draped in a blue robe which leaves her right breast uncovered, in full face, her eyes raised to the sky, plays on the violoncello. In the middle distance, in the centre, Polyhymnia, leaning on a book, dressed in a pink robe, in three quarters profile, to the left, listens to her two sisters. Landscape in the background.

1,32 m. h.; 1,38 m. br. W. — Half-life-size. — Engr. by Audouin, Landon and Filhol.

***602.** — *Calliope.*

The Muse sits on a knoll shaded by a clump of trees. Her head, in profile, to the left, is bound with a crown of flowers. She is dressed in a white robe, with a red cloak on her knees, and she plays on the harp. Landscape in the background.

1,12 m. h.; 0,75 m. br. Oval-shaped. W. — Half-life-size. — Engr. by Picart, Laurent Audouin, Landon and Filhol.

Pictures recently come to the Museum and placed on a partition in the middle of the hall.

2561 *bis.* — **Ruysdael** (Jacob). — Dutch. — *The Outskirt of a Wood.*

On a wayside, near a forest, a woodcutter fells the branches of a blasted tree; on the right, some copsewood and a brook; afar off, a village. Cloudy sky.

0,55 m. h.; 0,63 m. br. C. — Bequeathed by M. Léon Moreaux, in 1892.

2405 *bis.* — **Hondecoeter.** — Dutch. — *Eagles swooping down a poultry-yard.*

In a landscape crossed by a river, on the right, an eagle flies off, holding a hen in its talons; in the middle, another eagle swoops down a cock: pigeons and hens run and fly about; in the background, a crumbling castle, and, on the right, a village. — Signed, on the cross-bar of a ladder: M. D'HONDECOETER, 1673.

2,05 m. h.; 2,55 m. br. C. — Bequeathed by M. Léon Moireaux, in 1892.

1014 *bis.* — **School of Fontainebleau.** — *The toilette of Venus.*

In the middle, the goddess, naked, is sitting, in full face, on the edge of a bath, holding a mirror in the left hand, and, with her right hand, laying a veil on her hair; on the left, a nymph, seated on a cushion, dries up the body of the goddess; on the right, a Love presents a golden vase to her. In the background, dark hangings. On the back of the canvas, the coat of arms of Mailly.

0,96 m. h.; 1,25 m. br. — A present from M. J. Maciet in 1891.

HALL XII

***528. — Le Clerc** (SÉBASTIEN). — *The death of Sapphira, the wife of Ananias.*

Before the temple, on the right, Sapphira falls dead between the arms of Ananias; on the left, the dismayed crowd; on the right, under the portico, St Peter calling upon the Eternal; by his side, two young people, at prayers. In the background, a building in a semi-circle, with a gallery. — Signed, on the right: LE CLERC.

0,92 m. h.; 0,71 m. br. C. — Fig. 0,44 m. — Sketch of the picture executed for the church Saint-Germain-des-Prés, coming from the vestry of this church. — *Musée Napoléon.*

The great Sea-ports, by Joseph VERNET.

In the month of October 1753, king Louis XV bespoke of Claude-Joseph Vernet a set of pictures representing the great sea-ports of France, at a price of 6000 livres each. M. de Marigny drew up a list of twenty-four subjects, which the painter was to treat. Fifty pictures were executed within nine years. After Vernet's death, Hue was entrusted with the care of continuing the work.

940. — *View of the entrance of the harbour, at Marseilles, from the Mountain called the Head of the Moor* (" *la Tête de More* ").

In the foreground, on the beach, a group of walking people; on the left, a lady, in a yellow dress, shows an old man, who is a hundred and seventeen years of age, to the painter, engaged in drawing. On the right, the citadel Saint-Nicolas. In the centre, the fort Saint-Jean, which defends the entrance of the harbour; afar off, the town. Under the old man, the inscription : *Annibal né en 1638.* One reads upon the picture: « Peint par JOSEPH VERNET, à Marseille, à 1754. »

1,65 m. h.; 2,63 m. br. C. — Fig. 0,17 m. — Engr., as well as the following numbers, by Lebat and Cochin. Salon of 1755.

941. — *View of the harbour of Marseilles, inside, from the Pavilion of the Clock, in the Park* (" *Pavillon de l'horloge du Parc* ").

On the quay, amidst a heap of bales, boxes and demijohns, many people are walking about, representatives of the different nations

in the world which keep up intercourse with Marseilles; on both sides, houses border the dock, where numerous vessels lie at anchor. One reads upon the picture : « Peint par JOSEPH VERNET, à Marseille, en 1754 ».

1,65 m. h.; 2,63 m. br. C. — Fig. 0,17 m. — Salon of 1757.

945. — *View of the harbour of Toulon, from the victualling House.*

In the foreground, on the quay, commissioners superintend the shipping of goods on the galleys of the king; on the right, houses stand on the edge of the dock; on the left, the open sea. In the background, a range of mountains. One reads upon the picture : « Peint par JOSEPH VERNET, à Toulon, 1757 ».

1,65 m. h.; 2,63 m. br. C. — Fig. 0,17 m. — Salon of 1757.

946. — *View of the road of Antibes, from the land.*

In the left foreground, on a terrace planted with palm-trees and orange-trees, idle people lean their elbows on the balustrade and peasants are gathering in the crop of oranges. In the middle, soldiers, followed by waggons, pass the gate of the town; in the middle distance, gardens; afar off, the town, on a gulf; on the horizon, the open sea. One reads upon the picture : « Peint par JOSEPH VERNET, 1756. »

1,65 m. h.; 2,63 m. br. C. — Fig. 0,17 m. — Salon of 1757.

967. — *Sea-piece.*

In the middle of the foreground, fishermen drag up on the beach their nets; on the left, upon a high rock that borders a path, an inscription and an escutcheon; in the harbour, shut. on the left, by a dike and a lighthouse, on the right, by a fort, a ship is lying at anchor, and boats stand out to sea. Sunset.

0,78 m. h.; 1,56 m. br. C. — Fig. 0,12 m. — Engr. by Dequevauvilliers. — Ancient coll.

947. — *View of the harbour of Cette, in a stormy weather.*

In the foreground, a Maltese brigantine, overtaken by a tempest, endeavours to run aground; on the left, a brig stands for the offing; in the background, the town, at the foot of a mount.

1,65 m. h.; 2,63 m. br. C. — Salon of 1757.

HALL XIII

ENGLISH SCHOOL

***1806. — Constable** (John). — *The Cottage.*

In the middle of a clump of trees, on the other side of a latticed fence, a thatched house is to be seen, in front of which a countryman stands; on the right, another thatched cottage, the chimney of which is smoking; in the foreground, a brook in a meadow.

0,52 m. h.; 0,42 m. br. C. — Engr. by Lucas and Brunet-Debaines. — Painted in 1818 — Bought 24 500 francs in 1873, at the sale of marquis de La Rochebrune.

***1808. — Constable.** — *Weymouth Bay.*

On the left, the sea breaks on a rocky beach; two fishermen leave the place, seeing a storm is coming, and a shepherd drives his flock home. Black and threatening sky.

0,88 m. h.; 1,12 m. br. C. — Engr. by Lucas. — Painted in 1827. — Presented, in 1873, by M. John Wilson, who had bought it, the same year, 56 600 francs, at the sale of marquis de La Rochebrune. " Both the painter and the poet breathe freely in this affecting piece, where the very soul of the elements that the artist has fixed on his canvas vibrates in a genial inspiration. " (Burger.)

1815. — Mulready (William). — *The Horse-Pond.*

In the middle, in front of a tavern, by the side of the road, a horseman, with three dogs, has stopped. The innkeeper and a servant-girl bring him something to drink; on the right, two cows are going to the pond; on the left, a horseman rides away.

0,37 m. h.; 0,44 m. br. Lined paper. — Fig. 0,20 m. — Engr. by Léon Gaucherel. — From the John Wilson sale, in 1881; it was knocked down at 990 francs. — Presented by the journal *l'Art*, in 1881.

***1807. — Constable.** — *The Rainbow.*

In the foreground, a hollow way, bordered on the left by a twisted tree, and leading to a thatched cottage; in the right, a brook; afar off, the steeple of Salisbury church; amidst the nuages, a rainbow displays itself.

0,50 m. h.; 0,60 m. br. C. — Presented by M. John Wilson in 1873.

1809. — Bonington. — *View of the Park of Versailles.*

The view is from the palace, above the orange-conservatory; on the left, in the walks, children, nurses and soldiers; in the middle, a piece of water; on the right, the castle, in profile.

0,50 m. h.; 0,40 m. br. W. — Bought 3050 francs, in 1872, at the sale of Étienne Arago.

1817. — Raeburn (SIR HENRY). — *Portrait of a disabled Sailor.*

He is seen in full face, shaven, wearing a curled white whig, and the blue costume, with gold buttons, of the inmates of Greenwich Hospital.

0,48 m. h.; 0,38 m. br. C. — Oval-shaped. — Breast-piece; life-size. — Engr. by Hédouin. — This picture, that had been sold 7000 francs, in 1873, at the sale of marquis de La Rochebrune, was acquired for 2400 francs by the State at the Laurent Richard sale, in 1886. " A vigorous and striking work by this painter, whose style is broad and bold, drawing correct, and colouring rich, and who had much influence on the development of the fine arts in his Scottish country." (BURGER.)

***1813. — Lawrence** (SIR THOMAS). — *Portrait of lord Whitworth, English Ambassador in France* (1802), *viceroy of Ireland.*

He is standing, the body facing the front, the head bare, in three quarters profile to the left, the white hair thrown back; dressed in a black coat, he wears a large crimson ribbon crosswise, and a star of great officer; round the neck, a cravat is carelessly tied up; in his hands he holds a paper. Yellow hangings are drawn up, in the background.

1,22 m. h.; 0,96 m. br. C. — Knee-piece; life-size. — Engr. by Turner. — Acquired in 1881, for 9360 francs, at the Bale sale, in London.

1810. — Bonington. — *View of Venice.*

On the right, the palace of the *Doges* and the two columns of the *Piazetta;* on the left, the Grand Canal; in the middle, on the Sclavonian quay, a group of figures.

0,41 m. h.; 0,54 m. br. C. — Fig. 0,10 m. — Coutan coll. — Presented by MM. Huguet, Schubert, and Millet in 1883.

1805 *bis*. — Bonington. — *The Old Housekeeper.*

In full face, with a high cap and a fur-trimmed bodice; on her breast, a muslin neckerchief; in her hands, an open album.

0,76 m. h.; 0,63 m. br. C. — Breast-piece, life-size. — Bought 10 000 in 1881. — Catalogued, in the collection of M. Weeb, an English amateur (1837), as representing the old housekeeper of the painter. A portrait of the same, by Delacroix, figured at the Universal Exhibition, 1855 and at the Haro sale in 1892.

1089. — Constable. — *A view of Hampstead Heath.*

In the centre, a valley; on the right, a hill. Cloudy sky.

0,26 m. h.; 0,36 m. br. C. — Sketch presented in 1877 by M. Lionel B. Constable, the painter's son.

***1814. — Morland** (GEORGE). — *The Halt.*

In front of a tavern, with a thatched roof, a young man, clad in a blue vest, a red waistcoat and a black hat, mounted on a white

horse, in three quarters profile to the right, looks at the servant-girl, in a red dress and bodice, a yellow skirt, a blue apron and a white cap, who has just brought him a cup. On the right, a sorrel horse; the horseman, his boots off, sitting on the grass, wearing a grey garment and a fur flat cap, gives a glass of beer to a cobbler standing at the window of his shop, upon which one reads : *Boots and shoes neatly mended.* Two hounds are before the door of the tavern; in the left foreground, a pump and a bucket; in the middle distance, near a tall tree, a post bearing a bell, the sign of the tavern.

0,62 m. h. ; 0,74 m. br. C. — Fig. 0,20 m. — Engr. by Paul Rajon. — Comes from the John Wilson sale in 1881, when it was knocked down at 8520 francs. Presented by the journal *l'Art*, in 1881.

***1802. — Bonington** (Richard Parkes). — *François I and the duchess of Etampes.*

In a room, the duchess, seated in an arm-chair, wearing a yellow dress, her brown hair stuck in bands on her forehead, fondles a dog; on the right, stand François Ier and Charles V.

0,35 m. h. ; 0,37 m. br. C. — Fig. 0,22 m. — Bought 6700 francs in 1849, at the Mosselman sale.

***1803. — Bonington.** — *Mazarin and Anne d'Autriche.*

On the left, Mazarin, in profile, to the right, stands before the queen, seated in an arm-chair, wearing a black dress with a white collar. Near a table, on the right, two secretaries are standing. Behind the queen, red hangings.

0,35 m. h. ; 0,27 m. br. C. — Fig. 0,226. — Presented by MM. Hauguet, Schubert and Millet. — Coutan coll.

1810. — Constable. — *The Glebe Farm.*

In the middle, a pool of water and a countrywoman seating near the trunk of a cut down tree; on the left, a clump of trees; on the right, a way, which leads to a farm-house; amidst the trees, the steeple of the church of Longham.

0,64 m. h.; 0,89 m. br. C. — Engr. by David Lucas. — Comes from the John Wilson sale in 1881, when it was knocked down at 3600 francs. Presented by the journal *l'Art*, in 1881.

***1801. — Beechey.** — *Brother and Sister.*

In a landscape, on the right, a little boy, bare-headed, clad in crimson velvet with a lace collar, sits on the pedestal of a large vase, in three quarters profile, to the right. He looks to the left, while putting flowers on the head of his little sister, standing by his right side, dressed in white, holding with both hands her apron full of flowers; before the little boy, a dog; behind the little girl, her brother's black hat. In the background a river and a clump of trees; behind the vase, a red drapery.

1,67 m. h. ; 1,24 m. br. C. — Life-size. — Engr. by Amédée Greux. — Comes from the John Wilson sale, where it was knocked down at 3810 francs. Presented by the journal *l'Art*, in 1881.

***1818. — Ramsay.** — *Portrait of Charlotte Sophia of Mecklembourg-Srelitz, princess of Wales.*

She stands in three quarters profile, to the right, in a white dress with golden embroidery and a blue cloak, edged and lined with ermine, kept around the waist by a girdle; round the neck, a pearl necklace; in her fair hair, flowers. On the left, a throne, covered with red stuff. On the right, on a red-carpeted table, a blue cushion bearing the sceptre and the royal crown, upon which the princess lays her left hand, while her right hangs along her body. In the background, a column.

2,44 m. h.; 1,60 m. br. C. — Life-size. — Given to the Louvre in 1882 by the journal *l'Art*.

1816. — Opie (John). — *The Woman in white.*

She is sitting in a park, the body in three quarters profile, to the left, the face looking to the right in a white dress, with short sleeves, blue-edged on the breast, and a sash of the same colour. On her brown hair is a straw hat lined with mauve-coloured silk, the ribbons of which wave over her bare shoulders. In the background, a landscape; on the left, a pond.

1,13 m. h.; 0,98 m. br. C. — Knee-piece; life-size. — This picture, which had been bought 2800 francs in 1873, at marquis de La Rochebrune sale, comes from the John Wilson sale, where it was knocked down at 780 francs. Given to the Louvre in 1887 by the journal *l'Art*.

HALL XIV

FRENCH SCHOOL OF THE 17th CENTURY

This hall, which is a part of the new Louvre, is situated above the Mollien gallery, where the king's stables and the gymnasium of the pages were formerly placed. The decorative paintings are by Denuelle.

***730. — Poussin.** — *Bacchanal.*

In the middle, a woman, seated on the ground, in profile, to the right, with a blue dress, plays on the lute; by her right side, another woman, lying down, listens to her, with a style in her hand, and leans on the leg of a satyr, seen from the back, crowned with vine-branches, who lifts up his glass. Close to them, two Loves, standing, one of whom seeks to frighten the other by hiding his face behind a mask. In the middle distance, a fawn pours wine into a cup that is held out by a child, and keeps a bunch of grapes; on the left, near the musician, a child is asleep, and, at the foot of a clump of trees, two young fawns come near Bacchus lying on vine-branches, the one spilling wine on his head, the other bringing him a he-goat. Landscape in the background.

1,21 m. h.; 1,75 m. br. C. — Fig. 0,70 m. — Engr. by Erlinger (1685), Filhol and Landon. — Coll. of Louis XIV. — Was placed, in 1710, in the king's little apartment, at Versailles.

***78. — Bourdon** (Sébastien). — *Portrait of René Descartes, a philosopher* (1596-1650).

In three quarters profile, to the right, the face set in a long wig; clad in a black cloak; the right hand leaning on a stone balustrade; in the left hand, a black hat.

0,87 m. h.; 0,69 m. br. C. — Breast-piece, life-size. — Bought of M. Letronne, in 1848, for 400 francs.

***631. — Mignard.** — *Ecce Homo.*

Christ is seen in full face, crowned with thorns, his eyes raised to the sky, a violet cloak thrown over his left shoulder.

0,72 m. h.; 0,59 m. br. — Oval-shaped. — Breast-piece; life-size. — This seems to be the picture mentioned by Thierry, which decorated, along with no 632, page 260, the church of the Jacobine monks. The painter is said to have represented himself under the shape of Christ. — *Musée Napoléon.*

685. — Patel (Attributed to), THE YOUNGER. — *The Month of April.*

In the foreground, three fishermen spread their net in a canal shut by a sluice upon which several people are standing; on the left, near a clump of trees, the ruins of a temple; afar off, a hunt; on the horizon, the canal disappears into a forest. — Signed, on a stone : Avril AP. PATEL, 1699.

0,44 m. h.; 0,68 m. br. C. — Fig. 0,04 m. — This picture, which is entered into the nventories as coming from an ancient coll., was perhaps one of the set of twelve pictures mentioned by Thierry and representing the Months, in the church Saint-Louis-la-Culture, whence they were transferred to the Museum in the year III.

***543. — Le Nain** (THE BROTHERS). — *Portraits in an Interior.*

In a room, on the right, an old man and his wife who carries a distaff, both in dark clothes, sit at a table on which a jug of wine and a glass are placed; behind them, a servant-girl stands; in the middle, two little girls, upright, in pink dresses and white aprons, the one brown-haired, the other wearing in her fair hair a pink feather; on the left, seated on a stool, a shock-patted young lad, with a pink vest worn out at the elbow, plays on the flute; in the middle distance, a woman, wearing a red bodice and a blue petticoat, listens to the musician, while a man in black clothes looks at her; in the background, a chimney, with kitchen utensils upon a stand. — Signed and dated : LE NAIN, fecit 1647.

0,27 m. h.; 0,37 m. br. Copper. — Fig. 0,21 m. — Acquired in 1888, for 3000 francs.

57. — Le Valentin (JEAN DE BOULONGNE, called). — *The Judgment of Solomon.*

Solomon, sitting on a high throne, in three quarters profile, to the left, orders a soldier to strike with his sword the child that one of the mothers, seen from the back, holds in her arms; on the right, the other mother, in profile, pressing her two hands to her breast, entreats the king; at the foot of the throne, the corpse of the other child; in the shade of the background, several bystanders.

1,76 m. h.; 2,10 m. br. C. — Life-size. — Engr. by Bouillard. — Was entered into cardinal Mazarin's inventory for an amount of 1000 livres. It was probably bought of his heirs by Louis XIV.

***742. — Poussin.** — *Apollo in love with Daphne.*

On the left, Apollo sits on a knoll, in profile, to the right, looking at a group of nymphs, in the midst of whom Daphne stands, on the right, near the river Peneus; by the side of Apollo, a Love shooting an arrow, two nymphs in the foliage of a tree, and Mercury trying to steal an arrow from the god; in the middle distance, the flocks of Admetus. In the background, a landscape with a lake and mountains.

1,55 m. h.; 0,02 m. br. C. — Fig. 0,60 m. — The last work of Poussin, who sent it, unfinished, to cardinal Massimo. It figured afterwards in the collections Lethière, Erard, Gouvello, and was acquired in 1869 by the State.

***75. — Bourdon** (SÉBASTIEN). — *A Halt of Gypsies.*

On the left, at the foot of a ruined column, a woman in rags is

sitting, in profile, to the left, suckling an infant. A little boy and a little girl stand by her side; on her right is a cask, against which a cuirass and various ustensils are leant. In the middle, a horseman, seen from the back, a red cloak thrown over the buttock of his white horse, looks at an old man, in the middle distance, who consults the cards for some soldiers; a dog quenches his thirst in a brook; on the left, a tree; in the background, a decayed monument and some rocks.

0,43 m. h.; 0,38 m. br. W. — Fig. 0,18 m. — Engr. by Laurent, Filhol and Landon. — Ancient coll.

76. — Bourdon (Sébastien). — *The Beggars.*

In the middle of a road, a beggar-woman, carrying a child upon her back, in profile, counts up her money; near her stands a ragged little girl; on the right, is a carriage, of which one wheel only is visible, and to which a little boy is going, holding out his hand to beg: on the left, round a table, a group of beggars; a nobleman in black, passing under a crumbling arch, comes up to them; in the background, the apsis of a church.

0,49 m. h.; 0,65 m. br. W. — Fig. 0,18 m. — Ancient coll.

56. — Le Valentin (Jean de Boulongne, called). — *The Innocence of Susanna, made out.*

On the left, on a high throne, sits Daniel, in profile to the right; he stretches out his arm towards Susanna, who, accompanied by two children, crosses her hands on her breast; in the middle distance, the old men; a soldier, armed with a cuirass, lays hold of one of them.

1,75 m. h.; 2,11 m. br. C. — Knee-piece, life-size. — Engr. by Krüger. — Ancient coll. — " From this picture one can judge the vigour and originality of the painter; it contains his distinctive qualities. It may serve as a basis to support an accurate definition of his talent. " (Charles Blanc.)

513. — Le Brun (Charles). — *The entrance of Alexander into Babylon.*

The conqueror, in profile, to the left, draped in a golden cloak, with a helmet on his head, holding his sword and sceptre, is in chariot embellished with gold and ivory, and drawn by two elephants. In the foreground, a horseman speaks to some slaves who carry on a barrow a chiselled vase. On the right, the Macedonian army; on the left, near a statue, a family looks at the procession, which disappears under a gate, preceded by musicians. In the background, the ramparts of the town, and altars on which incense is burning.

4,50 m. h.; 7,07 m. br. C. — Life-size. — Engr. by Audran (Chalc. of the Louvre). This picture, as well as nos 509, 510, 511, 512, was executed by Le Brun from 1661 to 1668, at the Gobelins, to be reproduced in tapestry-work. The five pictures were exhibited in 1673, in the court of Brion palace; they were, in 1709, in the gallery of pictures, in Paris. Later on, they were transferred into the gallery of Apollo. " The same year (1660), the king, being at Fontainebleau, gave M. Le Brun the order to work about some subjects of the history of Alexander. He had him lodged in the castle, near his apartment, and he would visit him unawares. " (*Mémoire sur Le Brun*, read to the Academy by M. Guillet de Saint-Georges.)

***558. — Le Sueur.** — *Jesus appears to the Magdalen.*

On the left, Christ, wrapped up in a red cloak, the body facing the front, the head in profile, stands, on a road, before the Magdalen, kneeling, on the right, dressed in a blue robe and a yellow cloak, her fair hair flowing over her shoulders, who presents a vase of perfume to him; with his right hand, Christ points out the heavens to the sinner; he blesses her with his right hand; at the Saviour's feet, a spade; in the left background, the Holy Sepulchre; on the right, Mount Calvary; on the horizon, Jerusalem.

1,48 m. h.; 1,21 m. br. C. — Half-life-size. — Engr. by Filhol, Landon, Petit and Courbé. — Was formerly in the church of the couvent of the Chartreux, in Paris. Having been transferred to the Louvre under Napoleon I, it was clumsily repaired by Martin de la Porte.

440. — Jouvenet. — *View of the high altar of Notre-Dame, in Paris.*

In the middle, near the altar, abbé Delaporte, a canon « jubilee », that is, of fifty years standing, turns to the congregation and blesses them; by his sides, two singing boys hold burning candles, and a deacon comes down the steps of the altar: in the foreground, a female servant with a child, a woman in a black dress, two noblemen and two monks are kneeling; on the left, against the balustrade of the choir, a deacon, at prayers.

1,62 m. h.; 1,41 m. br. C. — Fig. 0,32 m. — Engr. by Réville, Benoist, Leroux, Filhol and Landon. — This picture, ordered by the chapter, in memory of the numerous presents given by canon Delaporte to the church, was brought to the Louvre under Napoleon I. It is supposed that the details of architecture are by Feuillet, who often assisted Jouvenet in his compositions.

***718. — Poussin.** — *The Assumption of the Virgin.*

The Virgin, dressed in a red robe and a blue cloak, with a white veil floating above her head, her eyes raised to the sky, her arms stretched out, is carried up in the air by four angels who gaze on her with adoration; two of them hold up her arms. In the lower part of the picture, a town, the monuments of which stand out on a cloudy sky.

0,51 m. h.; 0,40 m. br. C. — Fig. 0,40 m. — Engr. by Pesne (Chalc. of the Louvre), Duquey, Bettelini, Filhol and Landon. — Painted at Rome, in 1650, for M. de Mauroy, ambassador of France. It was afterwards acquired by the Crown and, in 1710, exhibited in the king's little gallery, at Versailles.

***556. — Le Sueur.** — *The Bearing of the Cross.*

Christ walks to the right, overwhelmed by the weight of the cross; Simon the Cynerean, behind him, comes to help him in his walk; on the right, St Veronica, in profile, turned to the left, kneeling on one knee, dressed in a pink robe and a chestnut-brown cloak, with a blue ribbon in her fair hair, has come near to the Saviour and holds out a towel. In the background, a rock; on the left, the fields.

0,61 m. h.; 1,26 m. br. C. — Fig. 0,60 m. — This picture, executed for the chapel of the Le Camus family, in the church Saint-Gervais, Paris, was brought to the Louvre under Napoleon I. " No picture brings out Le Sueur's genius more strongly than this compositione so simple, with its colouring, affectingly pale. " (Th. Gautier.)

***713. — Poussin.** — *The Holy Family.*

In the middle, the Virgin, draped in a blue cloak, sits, in three quarters profile, to the left, holding in her lap the Child Jesus. This one fondles St John, who is introduced to him by St Elizabeth, kneeling on the left, in profile, wrapped in a brown cloak, with a piece of white cloth on her head. In the middle distance, between the two mothers, St Joseph, draped in a red cloak, is standing, his hands clasped. In the background, a landscape, with a town on the banks of a river.

0,68 m. h.; 0.51 m. br. C. — Fig. 0,44 m. — Engr. by Pesne, Massard, Filhol and Landon. — This picture, executed in 1651 for the Duke of Créqui, the French ambassador, at Rome, was acquired later by the Crown. In 1710, it was placed in the cabinet, near the king's little gallery, at Versailles.

***494. — Le Brun** (Charles). — *The Adoration of the Magi.*

In the middle distance, in a stable, the Virgin draped in a blue cloak, sits near a fire of stubble, holding the Child on her knees; behind her, St Joseph, standing; the cow and the ass. In the left foreground, shepherds look at the divine group. On the right, an old man bows, a mother with her children stretch out her arms, and other shepherds come forward. In the sky, angels unfold a streamer, and others play on the harp; on the right, an angel soar, pointing to Heaven.

1,51 m. h.; 2,13 m. br. C. — Life-size. — This picture, executed for the king in 1688, was, in 1710, placed in the cabinet of pictures, at Versailles.

***740. — Poussin.** — *Orpheüs and Eurydice.*

In the middle of a meadow, Orpheus, crowned with laurels, is sitting on a stone, in profile, to the left, his eyes raised skyward, playing on the lyre; two women at his feet and a young man, standing, listen to his song. In the middle distance, Eurydice lets a basket of flowers drop from her hands, and runs away in a fright, as she perceives a snake in the grass; a fisherman turns round, hearing the girl's scream. On the right, a clump of trees, in front of which are draperies, vases and flowers. The river Peneus flows in the background; bathers are on the bank; several men are towing a barge to the left. On the horizon, St Angel Castle in full light.

1,20 m. h.; 2 m. br. C. — Fig. 0,30 m. — Engr. by Baudet (Chalc. of the Louvre), Bovinet, Desaulx, Filhol and Landon. — This is likely the picture that Poussin executed in 1639 and gave as a present to Le Brun. En 1720, it was placed in the cabinet of the pictures at Versailles.

***562. — Le Sueur.** — French. — *St Scholastica appears to St Benedict.*

In a lonely plain, in the right foreground, St Benedict, clad in a white frock, his hood half raised over his head, with a mitre and a crosier at his feet, is kneeling, in profile, to the left, opening his arms. He gazes at St Scholastica, in the air, draped in a wide blue cloak, her two hands laid on her breast, her head in profile, to the

right; at her feet, two angels seem to uphold her; a third one, behind, disappears in the folds of her cloak. She is attended, on the left, by two young maidens, in profile, crowned with flowers, carrying palms in their hands, and, on the right, by two apostles : St Peter, in full face, stretching out his arms and looking at St Benedict; St Paul, in three quarters profile, pointing at Heaven.

1,44 m. h.; 1,50 m. br. — Fig. 0,75 m. — Engr. by Guérin. — Comes from the abbey of Marmoutiers, near Tours.

***502. — Le Brun** (Charles). — *Christ, dead, upon the knees of the Virgin.*

He is lying on the stone of the tomb, in three quarters profile, to the left: the Virgin, in the middle distance, draped in a blue cloak, upholds on her knees the Saviour's head, stoops forward and lifts up a corner of the shroud. On the right, the crown of thorns, and, on a white sheet of paper, an inscription in several languages; on the left, a bit of a landscape.

1,46 m. h.: 2,22 m. br. C. — Life-size. — Le Brun painted two *Depositions*, one in Rome, for chancellor Séguier, the other, when coming back from Rome, at Lyons, where he stayed for some time. It is not known which of the two pictures has come to the Museum. We only know, from the inventory drawn up in 1792, that it came from St Elizabeth's church.

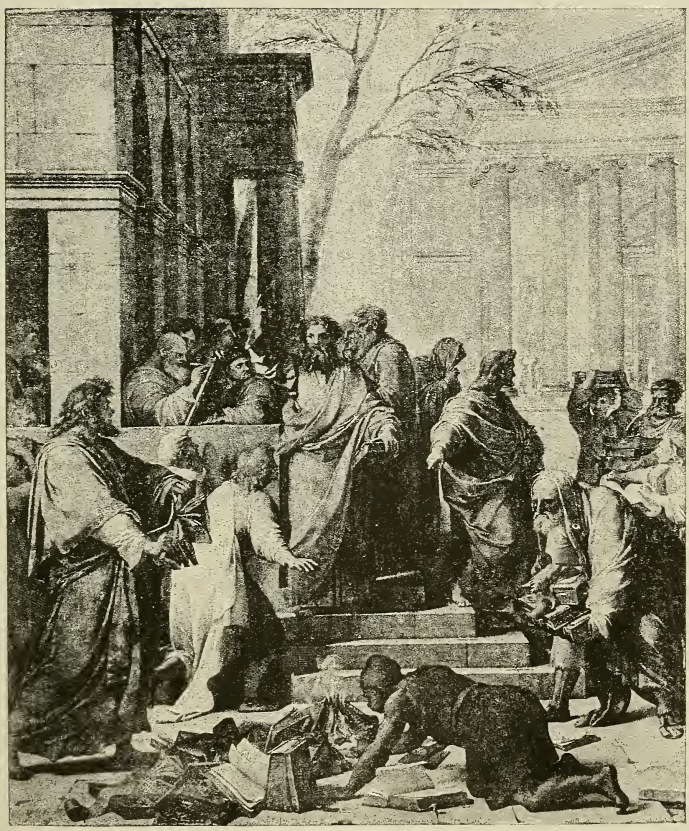
***710. — Poussin.** — *The Philistines, struck with the Plague.*

On a public place, the Philistines are a prey to the scourge; in the middle, a woman is lying, dead; close to her, the corpse of one of her children, and her husband, endeavouring to suppress his tears, and wanting to remove his second child, still alive. On the right, a man, stopping his mouth with his hand, accompanied by a woman and a child whom he pushes back, looks at the dead woman: near the shaft of a column, sick people wait for death. On the left, a young man turns round, to see a poor wretch who is giving up the ghost. In the middle distance, the temple of Dagon, between the columns of which one sees the Ark of the Covenant of the Israelites, and an idol thrown down on the ground; in the middle, dismayed Philistines gaze at the prodigy; on the right, a staircase that two men ascend, carrying a corpse away. In the background, a street bordered with edifices.

1,45 m. h.; 1,92 m. br. C. — Fig. 0,40 m. — Engr. by E. Picart (Chalc. of the Louvre), Baronius, Tolosani, Filhol and Landon. — This picture, executed at Rome, about 1670, for a sculptor named Matteo, was sold 1000 crowns to the duke of Richelieu, who sold it back to the king. In 1710, it was placed in the king's little apartment, at Versailles.

434. — Jouvenet. — *The Awakening of Lazarus.*

In the middle, Christ, draped in a violet robe and a blue cloak, a halo around his face, comes down the steps of a staircase, to the left, surrounded by his disciples : Martha and Mary are kneeling before him. On the left, in a cave, men, one of whom carry a torch, lift up the body of Lazarus, and gaze, in dismay, at the face of the dead man who awakes. In the right foreground, a crowd of bys-



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Le Sueur.

560. — *Saint Paul preaching at Ephesus.*

tanders, and a sick man lying on a mattress. — Signed : J. JOUVENET, 1706.

3,38 m. h. ; 6,54 m. br. C. — Life-size. — Salon of 1704. — This picture comes, along with three others : nos 431, 432, 433, from the church of Saint-Martin-des-Champs, whence they were brought to the Louvre under Napoleon I. — By order of Louis XIV, they had been reproduced in a set of tapestries which were offered to the tzar Peter the Great, when he visited the Gobelins in 1717.

***560. — Le Sueur.** — *St Paul preaching in Ephesus.*

In the middle, on the steps of a portico, the apostle, standing, in full face, draped in a red cloak over a blue tunic, holds a book in one hand, and, with the other, points at Heaven ; on the left, a man, standing, in profile, looks at St Paul and tears away a big book ; on the right, townfolks bring other books ; an old man, wrapped in a blue cloak, stoops and throws his load into a fire, that is kept up by a slave kneeling in foreground ; around the apostle, disciples, some of whom endeavour to gain the crowd over, the others listening to, and treasuring up, the words of the master. In the left background, a temple in the Ionic style ; in a niche, the statue of Diana, to whom the town was dedicated. — Signed : E. LE SUEUR, 1649.

3,44 m. h. ; 3,22 m. br. C. — Life-size. — Engr. by Picard, Massard, Martinet, etc. — Bought 400 livres of the artist by Philippe Renault and Gilles Créon, in the name of the goldsmiths of the town of Paris, to be offered by the corporation, on the 1st of May 1649, to the chapter of Notre-Dame. During the Restauration, it was estimated 250 000 francs. There is a small repetition of it, with some alterations, which, after belonging to M. Le Normand, chief clerk (*greffier en chef*) of the Great Council, was sold in 1892, at Paris, in the coll. of M. Giron de Buzareinges.

511. — Le Brun (Charles). — *The Family of Darius at the feet of Alexander the Great.*

Followed by Ephestion, Alexander comes, from the left, to the tent of the conquered king, in front of which the female captives fall on their knees. Draped in a yellow cloak, the mother of Darius seeks to kiss the conqueror's feet ; the queen holds out her son to him ; a maiden, weeping, dries up her tears. On the right, slaves and eunuchs stoop forward to see Alexander ; on the left, the tents of the camp.

2,98 m. h. ; 4,53 m. br. C. — Life-size. — Engr. by Edelinck (Chalc. of the Louvre) and Audran. (See the note, no 513, p. 233.)

***715. — Poussin.** — *The blind men of Jericho.*

In the middle, Christ, standing, in three quarters profile, to the left, draped in a violet cloak, touches with his right hand the eyes of a blind man, bowing before him in a supplicating attitude ; another blind man, kneeling behind the former, brings his arms forward and seeks to lean upon his neighbour's shoulder. In the middle distance, four witnesses, and a young woman carrying in her arms a child asleep, look at the miracle with moved feelings : near Jesus, three apostles wrapped up in their cloaks. In the background, a town on a hill, and, on the horizon, a stronghold.

1,19 m. h. ; 1,76 m. br. C. — Fig. 0,53 m. — Engr. by Audran, Mécou, Filhol, etc. —

Painted in 1651 for a merchant of Lyons, named Reynon, then bought by the duke of Richelieu; it passed, in 1710, into the collection of the king, whose little apartment it decorated, at Versailles.

***313. — Lorrain** (CLAUDE GELLÉE, called LE). — *A Sea-port at sunset.*

In the foreground, on the beach, various groups : on the left, travellers sitting on their luggage, and a musician playing on the guitar; in the middle, two sailors fighting, and a nobleman who draws his sword to part them; behind the fighters, a man surrounded with bales and casks. On the right, the sea, with barks under sail, and two galleys at anchor: in the middle distance, on the left, a temple preceded by a portico. and a building; in the centre, the harbour, defended by a tower; the sun, the orb of which is on the point of disappearing, lights up the top of the waves. — Signed, on a cask, to the right : CLAUDIO, inv. Romæ, 1639.

1,03 m. h.; 1,37 m. br. C. — Fig. 0,15 m. — Engr. by Lebas and Filhol. — This picture, executed for Pope Urbano VIII, was paid 5000 fr. in 1768 at the Gaignat sale, and 15 000 fr. at the Praslin sale; it was valued 120 000 francs during the Restauration. There is a repetition at the duke of Northumberland's.

312. — Lorrain (CLAUDE). — *The Village Holiday.*

In the middle of a meadow, a man and a woman are dancing; on the left, a gentleman and a village girl hold each other by the hand; peasants are sitting on a knoll and horsemen are at a stand. In the right foreground, two musicians play, the one on the flute, the other on the bag-pipe. and a woman skakes a tambourine. Under a clump of trees, villagers take a rest, and shepherds lean upon their staves, near their lying cattle; in the background, a river, with a five-arched bridge, and on a hill, a castle. — Signed, in the middle, on the trunk of a tree : CLAUDIO, inv. Romæ; 1639.

1,30 m. h.; 1,35 m. br. C. — Fig. 0,15 m. — Engr. by Haldenwang, Lebas, etc. — Painted for Pope Urbino VIII. — Coll. of Louis XIV. N° 13 of the *Liber Veritatis*. A repetition is in the Hermitage Museum, in St Petersburg.

***726. — Poussin.** — *Young Pyrrhus, saved.*

On the left, near a river represented by a figure lying down, two men throw over a lance and a spear to the Megarians grouped on the other bank, to ask for help. A warrior, in the middle, shows young Pyrrhus, whom another soldier holds in his arms. In the foreground, a woman, kneeling, seen from the back, and two others, who turn, dismayed, to the right, and gaze at the fight engaged between their escort and the rebels: in the background, a mountain; on the left, the town, above which towers a statue of Hermes.

1,16 m. h.; 1,60 m. br. C. — Fig. 0,45 m. — Engr. by Audran (Chalc. of the Louvre), Guillaume Chasteau, Filhol and Landon. — Coll. of Louis XIV. — In 1710, this picture was placed in the king's little apartment, at Versailles. There is a repetition, smaller, in the coll. of lord Darnley, in England.

59. — Le Valentin (JEAN DE BOULONGNE, called). — *A Concert in a room.*

Around a table, on the right, sit a man playin on the hautboy,

a woman with her hands on a spinet, and two children who sing; on the left, a military man, seen from the back, plays on the theorbo, and another, upright, holds a violoncello; in the middle distance, two musicians in the shade, one of whom plays on the violin, while the other sings.

1,75 m. h.; 2,16 m. br. C. — Half-fig., life-size. — Engr. by Filhol and Landon. — Ancient coll.

433. — Jouvenet. — *The miraculous Draught.*

In the middle of the foreground, a heap of fish; a woman, seated on the sand, in a red bodice and a yellow petticoat, takes a fish from the hands of a girl who comes forward, in a blue dress, carrying on her head a wicker basket; a man, clad in red, seen from the back, beckons to a fisherman who lands from the boat, on the left, to bring him his load; on the right, another fisherman fastens a rope to a pole; a third one holds nets in his hand. In the middle distance, Christ, standing, in a violet robe and a blue coat, surrounded by his disciples, raises his eyes to the sky. In the background, a boat, the sails of which are swollen by the wind, and the lake.

3,92 m. h.; 6,64 m. br. C. — Life-size. — Engr. by Audran (Chalc. of the Louvre). — See the note, nº 434, p. 239. In order to paint fishers from life, Jouvenet went to Dieppe, where he composed this picture.

***724. — Poussin. —** *The Rape of the Sabines.*

On the left, on a raised platform, Romulus, in profile, to the right, accompanied by two Romans, raises the left hand, who supports the folds of his cloak, and gives the signal of the fray. In the foreground, on the same side, two lictors; a maiden, carried away by a soldier whose helmet has fallen down, pulls out her ravisher's hair, and a mother, on her knees, entreats Romulus. On the right, a soldier snatches a Sabine from her mother's arms. In the middle, a scene of slaughter; a Sabine man flees, a soldier lays hold of a girl's garments, a horseman carries another away on his horse. In the background, a temple and other edifices.

1,50 m. h.; 2,07 m. br. C. — Fig. 0,70 m. — Engr. by Girardet, Bonnet, etc. — The painter has treated this subject twice; one of the pictures belonged to cardinal Alvigi Omodei, the other to the duchess of Aiguillon, and afterwards to M.de Ravoir. It is not known which of the two came to the collection of the Crown. Abbé Guibert, in a description of the Fontainebleau palace, says, however, that the *Rape of the Sabines* having belonged to M. de Ravoir was brought to the palace in 1723. In 1710, it was placed in the cabinet of pictures, at Versailles. The other picture on the same subject has been engraved by Audran.

***25. — Blanchard. —** *Charity.*

On the left, a young woman, in three quarters profile, the head to the left, dressed in a half-opened yellow bodice and a blue cloak, is sitting on the ground, and leans with the right hand on the shaft of a column. She looks at a child standing against her shoulder, gives her breast to another, and holds on her knees a third one, who plays with two others, seated on the right. In the background, a portico supported by columns.

1,10 m. h.; 1,36 m. br. C. — Life-size. — Engr. by Garnier and Landon. — Placed in

1710 in the cabinet of pictures, at Versailles, it was brought to the " salle de Mercure " in 1741.

***972. — Vouet** (Simon). — *The Virgin, the Child and St John.*

Sitting at the foot of a tree, the Virgin, dressed in a pink robe, a blue cloak and a yellow veil, in three quarters profile, to the left, stoops to the Child, lying on her knees. On the right, little St John, girt with a lamb's skin and carrying a cross surmounted with a streamer, holds in his hands the Saviour's foot.

1,11 m. h. ; 0 95 m. br. C. — Knee-piece, life-size. — Engr. by Filhol and Landon. — Belonged to the duke of Penthièvre ; was acquired by the State under Napoleon I.

***501. — Le Brun** (Charles). — *The Crucifix with the Angels.*

In the middle, Christ, nailed up on the cross, in three quarters profile, to the left, his eyes skyward, breathes his last. At the foot of the cross, in the foreground, a blue cushion bearing the coat of arms of France, on which a crown is laid; on both sides, angels kneeling, at prayers; others come down from Heaven, their hands clasped, their eyes fixed on the cross. Landscape in the background.

0,74 m. h. ; 1,28 m. br. C. — Fig. 0,70 m. — Engr. by Gérard Edelinck and Pierre Drevet. — This picture, the subject of which was suggested to the painter by Anne of Austria, decorated, at first, the queen's oratory in the Louvre ; it was afterwards brought to Versailles, in the cabinet of pictures. " When Le Brun had completed his picture, he came and submitted it to the queen, who, being pleased at seeing her own idea expressed so well, gave her portrait in a box set with diamonds to the painter, and was so kind as to attach it to him with her own hands. " (*Mémoire* read to the Academy by Guillet de Saint-Georges.)

***728. — Poussin.** — *Mars and Rhea Sylvia.*

In the middle of a meadow, Sylvia. the daughter of Numitor, is asleep, leaning against a knoll, in three quarters profile, to the right; at her feet, a vase, and, in the folds of her blue robe, a child lying; on the left, two Loves shoot arrows, and a third one soars in the air. In the middle distance, on the right, Tiber, under the shape of an old man, seen from the back, is sitting, with Romulus, Remus and the She-wolf by his sides. In the air, Mars comes forvard in a chariot drawn by two lions. Landscape in the background; on the left, a clump of trees.

0,74 m. h.; 1,46 m. br. C. — Fig. 0,60 m. — Engr. by Filhol and Landon. — Ancient coll.

***529. — Lefebvre** (Claude). — *Portrait of a Master and his Pupil.*

In the middle, an ecclesiastic wearing a black gown, a cloak and a calotte of the same colour. with a white band, stands in three quarters profile, to the right. He turns his head to the left, and seems to point out, with his hand brought forward, some object to his pupil. The latter, dressed in black, with a guipure collar, his left hand on his breast, holding with his right hand his hat on his hip, his auburn hair in disorder, stoops to look, in profile, to the right, where are a red-carpeted table and a column, upon which an escutcheon is painted; landscape in the left background.

1,34 m. h. ; 1,10 m. br. C. — Knee-piece, life-size. — This picture, sold 602 livres

in 1779 at the La Live de Jully sale, was acquired by the Crown in 1782, at the Sainte-Foix sale, for 900 livres.

***315. — Lorrain** (Claude). — *David, anointed by Samuel.*

On the left, under the peristyle of a temple, surmounted by an attic decorated with statues, Samuel, among bystanders, anoints David, who leans on a staff. In the middle, a man is going to the temple, followed by two dogs and by sacrificers, who prepare a stake where they will immolate a ram; on the right, in the shade of spreading trees, three women, sitting, one of whom holds a child, and a shepherd standing; afar off, flocks grazing, a bridge thrown over a river and leading to a town, and mountains which limit the horizon. On a fragment of bas-relief, in the foreground, one reads : Romæ, 1647.

1,19 m. h. ; 1,50 m. br. C. — Fig. 0,30 m. — N° 69 of the *Liber Veritatis*. — Engr. by Filhol.

***456. — La Hyre** (Laurent de). — *Pope Nicholas V before the body of St Francis of Assisi* (1449).

In a vault faintly lighted by a lamp hooked on the arch, to the left, the body of the saint is standing, in three quarters profile, to the right, the hands crossed on the breast, the head raised to the sky; the pope, kneeling, dressed in a white rochet, a crimson velvet camail, and a calotte of the same colour, lifts up the russet gown of the monk, to gaze at the marks on his body. By the left side of the pope, two figures, at prayers; behind him, cardinal Aslergius in a red gown, and a man, still young, who is believed to be the painter; in the right foreground, two monks, kneeling, in profile, the one holding a kindled torch, the other carrying a field-glass to his eyes. — Signed on the pedestal, to the left : L. de LAHIRE. IN. et F., 1630.

2,31 m. h.; 1,64 m. br. C. — Under life-size. — Engr. by Forster, Filhol and Landon. — Was in the chapel of St Francis, in the church of the Capuchin Friars, rue d'Orléans; brought to the Louvre under Napoleon I. — " It is the best work of the painter. The effect of the light is well managed, the colouring is firm and true; but the flesh tones in the face of the saint is not sufficiently different from the hue of life. " (Guizot.)

***317. — Lorrain** (Claude). — *View of a Sea-port.*

In the left foreground, on the beach, a group composed of a man and a woman, sitting, and two children, standing; in the middle, two warriors, in the Roman garb, attended by a page holding a dog, prepare to enter a boat, in which there are already a rower and a servant who greets them. In the middle distance, on the left, a fort with two towers, backed by high mountains, and a pier. On the right, a temple, with Ionic columns, topped by a terrace. Ships lie at anchor, and boats are sailing and rowing; the glow of the sun is weakened by a mist. — Signed on the stone, to the left : CLAUDE in Roma, 1646.

1,19 m. h. ; 1,50 m. br. C. — Fig. 0,25 m. — N° 96 of the *Liber Veritatis*. — Engr. by Barrière. — This picture, which is said to have been executed for a Parisian amateur, was bought by the Crown under Louis XIV. — Valued 100 000 francs during the Restauration.

*** 790. — Rigaud.** — *Portrait of Robert de Cotte, first architect of the king, surveyor of the buildings and director of the Mint and Medals* (1658-1735).

In three quarters profile, to the left, his face set in a grey wig, he wears a dark green velvet garment, with cuffs, and a violet cloak; round his neck a white cravat loosely tied up, and the cross of the Holy Ghost; his right hand, brought forward, seems to show a table which supports a volume that he holds with his left hand, and on which several instruments of architecture are displayed; on he left, a green arm-chair.

1,18 m. h.; 0,90 m. br. C. — Knee-piece, life-size. — Engr. by Drevet (Chalc. of the Louvre). — Acquired in 1860. — *Coll. of Napoléon III.*

*** 557. — Le Sueur.** — *The Deposition.*

In the middle, before the cross, Joseph of Arimathea, St John and Nicodemus lift up the body of Christ, whose feet, on the left, are issed by the Magdalen, stooping to the right. In the right foreground, a Holy Woman, draped in a yellow cloak, kneeling, in profile, and an apostle, standing, spread out a shroud. The Virgin, in a pink robe, her head covered by a blue cloak, is kneeling farther and looks at the dismal ceremony. Mary Salome stands by her side, her hands clasped; against the cross, two ladders are set up; a man comes down one of them, and puts a hammer into a basket, that a child holds out to him. Landscape in the background; on the left, Jerusalem.

1,34 m. h.; 1,32 m. br. C. — Under life-size. — Engr. by Duflos, Filhol and Landon. — This picture, which was placed above the altar in the chapel of the Le Camus family, in St Gervais church, was transferred to the Louvre under Napoleon I.

547. — Le Nain (the Brothers). — *St Peter's Denial.*

In the middle of a room, behind a table, St Peter, in a black gown, a grey cloak thrown over his shoulders, lays his left hand on his breast, and turns to a servant-girl, dressed in a yellow bodice, a red petticoat and a white mob-cap, who carries a taper-stand. On the left, two soldiers, one of whom, clad in a cuirass and leaning upon a cane, is smiling, and the other, in the middle distance, with a helmet on, stoops forward to look at the apostle.

0,97 m. h.; 1,32 m. br. C. — Half-fig., life-size. — Bequeathed in 1870 by M. H.-L. Vallée.

510. — Le Brun (Charles). — *The Battle of Arbela.*

Among the combatants, Alexander, on horseback, comes forward to the right, sword in hand, followed by the soothsayer Aristander, in a white robe, who shows to the Greeks an eagle soaring above the king's head; on the right, Darius, in a chariot, draws his bow; in the middle distance, the army of the Persians and the fighting elephants; in the foreground, a heap of corpses, from which an officer clad in a gorgeous costume withdraws with terror.

4,70 m. h.; 12,65 m. br. C. — Life-size. — Engr. by Audran and Filhol. — Coll. of Louis XIV. — See the note, no 513, page 235.

***636. — Mignard. —** *Hope.*

In the middle, a young woman sits on an anchor placed upon a beam. In three quarters profile, to the left, wearing a sky blue dress, a yellow cloak floating behind her shoulder, a crown of wild flowers in her fair hair, she raises her head to the right and crosses her hands forwards, in a praying attitude. On the right, two Loves are seated, embracing each other; one of them holds a snake biting its own tail, the emblem of immortality; on the left, a Love, carrying a palm, offers to the goddess a crown of white flowers. — Signed, on the left : P. MIGNARD, pinxit 1692, Ætatis suæ, 80.

0,49 m. h. ; 0,68 m. br. C. — Under life-size. — Engr. by Poilly. — Coll. of Louis XIV. — In 1710, this picture was placed in the king's little gallery, at Versailles.

***441. — Jouvenet. —** *Portrait of Fagon, physician of Louis XIV.*

In three quarters profile, to the left; grey wig; black gown and long white band.

0,74 m. h. ; 0.60 m. br. C. — Breast-piece, life-size. — Coll. of Louis-Philippe. — Bought 500 francs in 1838, together with a picture attributed to Mignard.

***52. — Boulogne** (Bon) or **de Boullongne. —** *St Benedict raising a child from the dead.*

In the foreground, the corpse of a child is lying on the floor; on the right, the parents, turned to the left, are on their knees, the father stretching out his arms to his child, the mother offering up her prayers, the sister hiding her face in her hands. Behind the child, St Benedict, his face encircled in a luminous halo, falls upon his knees and implores the Lord; on the left, two monks, standing, look dismayed. In the left background, the fluted columns of a temple; on the right, a landscape.

1,08 m. h. ; 2,35 m. br. C. — Fig. 0,75 m. — Engr. by Filhol and Landon. — Ancient coll.

***555. — Le Sueur. —** *Angel's Salute.*

On the right, on a prayer-stool, the Virgin, dressed in a pink robe, a blue cloak and a yellow veil, is kneeling in profile, to the left; she listens, with her eyes lowered, to the archangel, who presents her with a branch of lily and points at Heaven. In the clouds, the Holy Ghost, two angels at prayers, and heads of cherubs.

2,97 m. h. ; 2,27 m. br. C. — Life-size. — Engr. by Landon. — This picture, which had been painted for the church of Mitry, near Paris, as a token of the friendship that the artist entertained for a landlord of that place, M. Durand de Linois, was exchanged, in 1804, for a picture by Doyen, and transferred to the Louvre.

***318. — Lorrain** (Claude). **—** *A Sea-port.*

On the right, at the foot of a staircase, two barks, moored; in the middle, on a terrace, a group of figures to whom a fisherman, on the right, is coming up; on the left, near a temple, of which one Corinthian column only is to be seen, a family, seated; ships are cruising in the road; on the horizon, a tower, a town rising like an amphitheatre, and a high mountain.

1,05 m. h. ; 1,50 m. br. C. — Fig. 0,18 m. — Painted for cardinal Cecchini. — N° 120 of *Liber Veritatis.*

***976. — Vouet** (Simon). — *Portrait of Louis XIII* (1601-1643).

In front of red hangings, the king, armed with a cuirass and wearing boots, with a blue scarf over his shoulders, and the ribbon of the Holy Ghost crosswise, is sitting, in three quarters profile to the left, his head bound with laurels. His left hand carries the staff of command. With his right hand, he protects a woman who symbolises Navarre; on the right, France is represented by a woman leaning on a shield. Landscape in the background.

1,65 m. h.; 1,54 m. br. C. — Life-size. — Coll. of Louis XIII.

***635. — Mignard.** — *Faith.*

A young woman, in a white dress, a blue cloak and a brown veil, is sitting near a temple, in three quarters profile, to the left, leaning upon a cross that she carries in her left hand; on her knees there is an open book; she looks at the tables of the Law that two children present to her; on the right, another child offers her a chalice. Landscape in the background. — Signed on the base of the first column of the temple : P. MIGNARD, pinxit, 1692. Ætatis suæ, 80.

0,49 m. h.; 0,62 m. br. C. — Fig. 0,55 m. — Engr. by de Poilly. — Formerly in the king's little gallery at Versailles.

***545. — Le Nain** (the Brothers). — *Portrait of Henri II, duke of Montmorency, admiral and marshal of France* (1595-1632).

In three quarters profile, to the right. Auburn hair and mustachio. He wears a white costume and a broad white lace collar; on the right shoulder, a bow of red ribbon; the ribbon of the Holy Ghost is crosswise.

0,64 m. h.; 0,54 m. br. C. — Breast-piece, life-size. — Given by M. Sauvageot.

***736. — Poussin.** — *The Spring or Earthly Paradise.*

In a woodland, in the centre, Eve shows Adam the Tree of the knowledge of good and evil loaded with apples. On the horizon, the mountains, in full light; to the right, on a cloud, the Almighty.

1,17 m. h.; 1,60 m. br. C. — Fig. 0,20 m. — Engr. by Audran (Chalc. of the Louvre), Filhol and Landon. — Coll. of Louis XIV. — In 1660, the duke of Richelieu gave Poussin an order for four pictures representing the Seasons. The painter had the idea of choosing in the Bible four subjects answering to the four parts of the year. These pictures, completed in 1664, were lodged in the castle of Meudon.

784. — Rigaud. — *Portraits of Marie Serre, the painter's mother.*

She is seen with two different aspects: in profile, to the left, and in three quarters profile, to the right: she wears a black dress over which a white neckerchief is laid, and a violet velvet cap; earrings. Landscape in the background.

0,81 m. h.; 1,01 m. br. C. — Breast-piece, life-size. — Salon of 1704. — *Musée Napoléon.* — Painted in 1695. — These two portraits were intended to give the sculptor Coysevox indications for the bust that he meant to make of his friend's mother.

***780. — Rigaud.** — *The Presentation in the Temple.*

In the inside of the temple of Jerusalem, to the right, on a throne

with a canopy, the steps of which are covered with a red carpet, Simeon is sitting, in three quarters profile, to the left; he blesses the Virgin, draped in a blue cloak, who presents the Child Jesus to him. Near her, a maiden, carrying two doves; on the left, in the shade, St Joseph, kneeling, and several bystanders; in the background, leaning his elbow on an altar faintly lighted by a lamp, a priest reads prayers; in the right foreground, near Simeon, a personage holds a book, and a man leaning against the balustrade of the choir, gazes at the Virgin.

0,83 m. h.; 0,68 m. br. C. — Fig. 0,22 m. — Bequeathed to the King by the painter, whose last work it was.

***1037. — French School of the 17th century. —** *Portrait of Louis XIV dressed as a Swiss Guard* (1638-1715).

In three quarters profile to the right, with a blonde wig; he wears a laced black coat crossed by a golden shoulder-belt; round the neck, a white lace cravat; on the left shoulder, bows of pink ribbon; his right hand leans upon a cane; he holds in his left hand a hat with black feathers. In the background, drawn up hangings show the front of a palace.

1,22 m. h.; 0,85 m. br. C. — Oval-shaped. — Knee-piece, life-size. — Ancient coll.

***737. — Poussin. —** *Summer, or Ruth and Booz.*

In a large field, women are reaping the harvest; in the foreground, Ruth, in profile, to the left, kneels before Booz, who is draped in a yellow cloak. The latter orders a slave, leaning on his lance, to leave the young woman glean; on the right, a piper, seated upon a sheaf, blows in his bagpipe, and a farmer's servant whips a team which tread the ears of wheat. On the left, in the shade of a tree, two women get the meal of the workers ready. In the background, a landscape with dwelling-houses on the tops of hills.

1,19 m. h.; 1,60 m. br. C. — Fig. 0,30 m. — Engr. by Pesne (Chalc. of the Louvre). — See the note, no 736, page 246.

***729. — Poussin. —** *Bacchanal.*

In the middle, near a spreading tree, a satyr upright supports a little child, drinking out of a cup the juice of the grapes that another satyr, sitting by his left side, squeezes out for him; a Bacchante, wrapped up in blue peplum, leaning on a thyrsus, looks at this scene; near her, two children embrace each other. Before, on the right, a Bacchante, in profile, sleeps, naked, on a red drapery, her head thrown backwards; a child rests on her breast, and, by her side, another plays with a goat; afar off, two fawns are sitting in the shade of a tree. Landscape in the background, with rocks on the horizon.

0,97 m. h., 1,36 m. br. C. — Fig. 0,70 m. — Engr. by Dupréel, Mathieu Pool, Filhol and Landon. — Coll. of Louis XIV. — Was formerly at Versailles in the cabinet of *Monseigneur*. This is one of the four bacchanals that Poussin painted for cardinal de Richelieu before his travel in France.

***325. — Lorrain** (Claude). — *The Passage of Susa forced by Louis XIII in 1629.*

In the foreground, to the right, near a tree, a group formed by a standard-bearer and some officers; in the middle, a soldier rolls a drum; on the left, soldiers clamber up a path; afar off, the army advance from several sides to the fortress built near a bridge. In the middle, troopers and trumpeters on horseback, seen from the back, who sound the march. Hilly landscape in the background. — Signed on a knoll, to the right : CLAVDE in Roma, 1651.

0,28 m. h.; 0,42 m. br. — Oval-shaped. Copper. — Fig. 0,05 m. — Ancient coll. — This picture and the following one belonged to the count of Brienne. First attributed to Courtois, they have been, since 1841, restored to Claude Lorrain; the figures only are perhaps by Courtois. On the back of the plate, is a graven mark, supposed to be the manufacturer's.

***324. — Lorrain** (Claude). — *The Siege of Rochelle, taken by Louis XIII, on the 8th of October 1628.*

On the left, near a clump of trees, four military men talk together, three of them are sitting, the fourth one is standing; in the middle four horsemen and two foot-soldiers, bare-headed; on the right, a soldier seated on a stone; in the middle distance, muleteers and baggage convoys; on the horizon, the encampment of the army, the town and the sea.

0,28 m. h.; 0,42 m. br. — Oval-shaped. Copper. — Fig. 0,05 m. — See the note above.

546. — Le Nain (the Brothers). — *Young men playing at cards.*

Four young men are sitting on stools, around a board laid upon a basket; one of them is wrapped in a red cloak, the others wear dark clothes; in the middle distance, a woman, a man and two children look at them. In the right background, a child pushes to a door and enters the room.

0,13 m. h.; 0,16 m. br. Copper. — Fig. 0,13 m. — Bought 1200 francs, in 1874, of the marquis of Nattes.

***977. — Vouet** (Simon). — *Wealth.*

A winged woman, crowned with laurels, draped in a pink robe and a yellow cloak, sits, in three quarters profile, carrying in her arms a naked child, girt with a blue scarf. She turns round to the left, and looks at a Love who presents jewels to her. At her feet, on the right, an open book; on the left, ewers, dishes and collars. Architectural decoration in the background.

1,70 m. h.; 1,24 m. br. C. — Life-size. — Coll. of Louis XIV.

***738. — Poussin.** — *Autumn, or the Bunch of grapes of the Promised Land.*

In the foreground, two Hebrews come to the left, carrying, suspended to a staff, an enormous bunch of grapes they have plucked in the Land of Canaan. In the middle distance, a woman on a ladder gathers fruit; on the right, a countrywoman walks off towards a stream, bearing a basket on her head. Landscape in the background;

a valley, narrowed by two rocks; on the right, a fortified house; on the horizon, a range of mountains.

1,17 m. h.; 1,60 m. br. C. — Fig. 0,35 m. — Engr. by Pesne (Chalc. of the Louvre), Filhol and Landon. — See the note, nº 736, page 246.

***727. — Poussin. —** *Mars and Venus.*

On the left, the goddess, entirely naked, is stretched out on a blue drapery, in three quarters profile, to the right; she is about to embrace Mars, who, lying by her side, his helmet on, takes up her chin. In the middle distance, Venus's chariot, close to which are Loves, the one holding a torch, the other letting a dove fly away; in the middle, a Love, mounted on a stag, with an arrow in his hand, rushes to the left, on a group of Loves who carry the shield of Mars and kindled torches. In the background, a landscape, lighted up by the setting sun.

0,81 m. h.; 1,45 m. br. C. — Fig. 0,60 m. — Coll. of Louis XIV. — Formerly in the cabinet of pictures, at Versailles.

***721. — Poussin. —** *St John baptizing the people.*

In the middle, on the banks of the Jordan, St John, in three quarters profile, to the right, girt with the skin of a beast, baptizes two men kneeling before him; on the right, a mother presents her child; near her, a group of three women and a lad wearing a rich drapery; on the left, near a tree, two men, seated on the ground, pull off their clothes; in the middle distance, three old men standing, as rapt in thought, and a horseman, gaze at the ceremony. A bark with passengers crosses the river, and is reflected by the water. Hilly landscape in the background.

0,94 m. h.; 1,20 m. br. C. — Fig. 0,38 m. — Engr. by Audran (Chalc. of the Louvre), Filhol and Landon. — This picture, painted about 1640, for cavaliere Cassiano del Posso, belonged to André Le Nôtre before coming to the king's collection; Poussin executed a repetition of it, of a smaller size, which he sent, in 1648, to M. de Chantelou the elder.

***739. — Poussin. —** *Winter, or the Great Flood.*

The water rushes as a cascade into a rent between two walls of rocks; in the foreground, a horseman and a wrecked man, clinging to a plank, struggle against the stream. On the right, a boat handled by a man, into which a swimmer endeavours to hoist himself, comes alongside the shore; a woman, standing in the boat, holds out a child to her husband who is on the rock already. On the left, the tempter serpent rises, hissing; on the cascade, a bark is shattered into pieces; two passengers have been thrown overboard; two others have taken refuge on the stern, and pray to God; afar off, the ark of Noah floats upon the waves and appears in the fog through which lightning flashes.

1,17 m. h.; 1,60 m. br. C. — Fig. 0,28 m. — Engr. by Audran (Chalc. of the Louvre), Pierre Laurent, etc. — See the note, nº 736, page 245 " Nothing is equal to the cold and ghastly horror of this black picture; it is impossible to bring out a greater effect with more simple means. " (Th. Gautier.) Valued 15 000 francs during the Empire, and 120 000 francs during the Restauration.

789. — Rigaud. — *Portraits of unknown people.*

On the left, a man, clad in a yellow dressing-gown and a yellow and red turban, is turned in three quarters profile, to the right, towards two brown-haired women, both in three quarters profile, to the left. The one, in the foreground, wears a violet dress and a blue velvet cloak, the folds of which she draws up with her right hand; the other, in the middle distance, younger, with a white tucker and a grey drapery, has a grey fillet in her hair, and carries her right arm forward.

0,81 m. h.; 1,01 m. br. C. — Oval-shaped. — Breast-piece, life-size. — Ancient coll.

512. — Le Brun (Charles). — *Alexander the Great and Porus.*

The battle is over, and the army of Porus routed. In the middle, on a sorrel horse, Alexander, in a cuirass, with a white feather on his helmet, stretches his hand towards Porus dying, who is carried by three soldiers. On the left, prisoners in chains are drawn along by horsemen. On the right, the escort of Alexander, his standard-bearer and his chariot; on the horizon, the battle-field, and the course of the Hydaspus, on the banks of which the remnants of the vanquished army run away.

4,70 m. h.; 12,64 m. br. C. — Life-size. — Engr. by Audran. — See the note, nº 513, page 235.

***629. — Mignard.** — *Jesus Christ and the Samaritan woman.*

Jesus Christ, sitting on a stone, in a pink tunic and a blue cloak, in three quarters profile, to the right, turns to the Samaritan woman, who stands near the well, leaning on her jug placed upon the brink. Wearing a yellow bodice and a blue dress, in profile, she listens to Christ, who points at Heaven; in the left, the apostles; afar off, in the country, a fortified town. — Signed, on the right: P. MIGNARD, fecit 1690.

0,38 m. h.; 0,46 m. br. C. — Fig. 0,24 m. — Coll. of Louis XIV. — Formerly in the little gallery of the king, at Versailles.

***975. — Vouet** (Simon). — *The Entombment.*

Two angels, upholding Christ under the arms, seat him on the stone of the tomb, wrapped up in a shroud, in three quarters profile, to the left. In the left foreground, the Magdalen, kneeling, holds in her hands the feet of the Saviour: in the middle distance, the Virgin, standing, in tears, and St John, his hands clasped, are at prayers; on the right, in a basket, a hammer, nails and a rope.

0,55 m. h.; 0,43 m. br. W. — Fig. 0,40 m. — Bought in 1818 of M. Bertaut for 1000 francs.

***554. — Le Sueur.** — *The father of Tobias giving instructions to his son.*

In the middle, young Tobias, with a blue robe, a pink cloak, and a staff in his hand, comes down a flight of stairs; he turns in three quarters profile to the left, to listen to his father, who, draped in a

yellow cloak indicates the way he has to go; on the left, a house; on the right, a terrace which looks on the country.

1,48 m. h.; 1,16 m. br. C. — Under life-size. — Was probably one of the set of pictures relating to the history of Tobias, that the painter had executed for the house of M. de Fieubet, treasurer of the Royal treasury (*trésorier de l'épargne*), situated rue des Lions, not far from the Arsenal.

***788. — Rigaud.** — *Portraits of unknown characters.*

In the middle, a man, sitting, in a white wig, a chestnut-brown garment and a violet cloak, in three quarters profile to the right, turns to a young woman and lays his hand on her shoulder. The latter, with pale yellow hair, in a blue dress, sits on a stone bench covered with a rich drapery, in three quarters profile, to the left, and holds out a bunch of cherries to a little boy who is seated and plays with a dog.

1,25 m. h.; 1,54 m. br. C. — Knee-piece, life-size. — Ancient coll.

***720. — Poussin.** — *The death of Sapphira.*

On a terrace, on the right, St Peter, in three quarters profile, in a blue tunic and a yellow cloak, accompanied by two apostles, stretches out, to the left, his hand to Sapphira, who, clad in a brown gown, a red bodice and a blue cloak, falls dead; a woman assists her, while a man, upholding her, seems to intercede in her behalf; in the middle distance, a mother, having her child in her arms, tries to draw away a dismayed woman who gazes at the corpse, and a man runs off, terror-stricken. In the background, a sheet of water, surrounded with edifices.

1,22 m. h.; 2 m. br. C. — Fig. 0,70 m. — Engr. by Pesne and Massard, Filhol and Landon. — Before belonging to Louis XIV, who had lodged it at Meudon, this picture was in the coll. of M. Fromont de Veines.

*** 495. — Le Brun** (Charles). — *The Child Jesus, asleep.*

In the middle of a room, behind a little bed, the Virgin sitting, holds in her lap the Child Jesus, asleep; she turns in three quarters profile, to the left. and commands silence to St John, who crawls on his knees, upheld by St Elizabeth. In the middle distance, St Joseph. On the right, St Anne holding a swaddling-band; behind her, Jehoiakim; on the right, under a lighted stove, a cat. Through the window, a bit of a landscape and a tower appear. — Signed, in the right, with the three letters C. L. B. blended together, and dated 1655.

0,87 m. h.; 1,18 m. br. C. — Fig. 0,65 m. — Engr. by Poilly, Filhol and Landon. — This picture, known under the name of *le Silence*, belonged to the count of Armagnac, master of the horse, who gave it in 1696 to Louis XIV; it was placed, at Versailles, in the little cabinet near the little gallery of the king.

***553. — Le Sueur.** — *The Angel of the Lord appears in the wilderness to Hagar.*

On the right, Hagar, in a white robe and a yellow cloak, sits on a stone, in three quarters profile to the right; at her feet, a bottle-gourd; by her side, a staff and a bundle; she turns round, in profile, to the angel who soars in the air, and points out to her the spring

of water, at the foot of a tree; on the right, Ishmael, asleep. Landscape in the background.

1,59 m. h.; 1,14 m. br. C. — Half-life-size. — Engr. by Cotwyck. — This picture formerly decorated the room of Mme de Tonnay-Charente, in her house of the rue Neuve-Saint-Médéric. Bought 5000 francs, in 1843, of Mme Jouffroy, by Louis-Philippe.

***544. — Le Nain** (attributed to the BROTHERS). — *A Procession inside a church.*

The procession marches to the right; at the head of it two singing boys carry lighted wax-tapers; a deacon holds the episcopal crosier; another, by his side, holds out the Gospel; a third precedes the bishop by a few paces. The latter, having on his head a mitre set with gems, wears a rich dalmatic and red gloves, embroidered with gold; two choristers, gorgeously attired, bring up the rear; a brocade curtain is drawn up in the background. On the right, one perceives, above an altar, a Deposition, and, in the shade, a group of worshippers.

0,34 m. h.; 0,65 m. br. Copper. — Fig. 0,38 m. — Ancient coll. — Formerly attributed to Pourbus, the younger; was in the cabinet of bailiff de Breteuil, who sold it 1003 livres in 1785.

***733. — Poussin.** — *The Concert.*

In a landscape, three Loves are seated on the ground, singing; one of them holds a music-book; a fourth one, standing, plays on the violoncello; in the foreground, a fifth one comes forward to the right, carrying in each hand a crown of flowers. Hilly background.

0,57 m. h.; 0,52 m. br. C. — Fig. 0,35 m. — Ancient coll. — Poussin, later on, executed a large picture representing the same scene, which was engraved by Fabrizio Chiari, in 1674.

***782. — Rigaud.** — *Portrait of Philip V, King of Spain* (1683-1746).

He stands in three quarters profile, to the left, with a fair wig, black clothes, the ribbon of the Holy Ghost crosswise, the Golden Fleece round the neck. He keeps his left hand on his hip, above the hilt of his sword; his right hand leans on a crown placed, to the left, on a table covered with a red carpet; on the right, an arm-chair; in the background, red hangings, drawn up.

2,70 m. h.; 1,55 m. br. C. — Life-size. — Coll. of Louis XIV. — This picture, painted in 1700, when Philip V was going to take possession of his throne, figured in the Salon of 1704, and was placed at Versailles, in the king's cabinet.

***716. — Poussin.** — *The Adulteress in the presence of Christ.*

In the middle of a public place, the adulteress has fallen on her knees. In three quarters profile, to the right, drawing up the folds of her blue robe, she implores Jesus, who, standing, draped in a red cloak, stretches out his hands to her. On the right, a group of five bystanders, three of whom stoop to read the words that Jesus has written on the ground. On the left, three other persons look at this scene, and a fourth one, laughing, points at the guilty woman's

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

Poussin.

735. — *Time sheltering Truth from the injures of Envy and Discord.*

accomplice, who runs away; in the middle distance, a woman comes forward, holding a child. Architectural decoration and rich edifices in the background.

1,22 m. h.; 1,95 m. br. C. — Fig. 0,52 m. — Engr. by Audran (Chalc. of the Louvre), Fonbonne and Landon. — This picture, which was executed in 1653 for Le Nôtre, comptroller of the buildings, was, in 1710, in the new castle of Meudon.

***714. — Poussin.** — *The Holy Family.*

Sitting at the foot of a clump of trees, near a pedestal, the Virgin holds in her lap the Child Jesus. Both look, on the right, at St John, who, upheld by St Anne, holds out a streamer, on which one reads: *Agnus Dei;* behind St Anne, St Joseph is rapt in thought. On the left, houses; on the right, ruins upon a hillock. Hilly background.

0,94 m. h.; 1,22 m. br. C. — Fig. 0,60 m. — Engr. by Natalis. — Coll. of Louis XIV. — This picture was placed in 1770 at Versailles, in the king's little apartment.

***314. — Lorrain** (Claude). — *Cleopatra landing at Tarsus.*

On the right, Cleopatra, with her female attendants, ascends the steps of a flight of stairs, leaning on the arm of an officer. Antony comes out of his palace and advances to her, followed by a page who carries his sword. In the foreground, two persons, the one standing, the other sitting, and a young man, leading dogs in a leash, are present at the interview; on the left, two galleys lie at anchor, and from one of them precious objects are transported into a boat; on the sea, boats; afar off, a tower. The sun is reflected by the waves.

1,19 m. h.; 1,70 m. br. C. — Fig. 0,28 m. — N° 63 of the *Liber Veritatis.* — This picture, executed in 1647 at Rome for cardinal Angelo Giovio, came afterwards to the coll. of king Louis XIV. — Valued, during the Restauration, 120 000 francs. — A repetition was sold in England, in 1795.

***735. — Poussin.** — *Time shelters Truth from the attacks of Envy and Discord.*

In the middle, among clouds, Time, under the shape of an old man, a blue drapery round his waist, in three quarters profile, to the right, locks his arms round Truth, a blonde young woman, entirely naked, who opens her arms, in profile, to the right; by her side flies a Genius, carrying a bill-hook, and a serpent which bites its own tail. In the lower part, leaning on a circular balustrade, on the left, Discord, in three quarters profile, to the right, a red cloak thrown over a half-unhooked blue robe, angrily looks at the centre-group, while brandishing a poniard and a lighted torch; on the right, Envy, in three quarters profile, to the left, her body naked down to the waist, the lower part wrapped up in a green drapery, snatches off the snakes which twist in her hair and round her arms.

Round-shaped. Diam. 2,97 m. C. — Life-size. — Engr. by Audran (Chalc. of the Louvre), Picart, Devillers, Filhol and Landon. This ceiling was executed in 1641 for cardinal Richelieu. It afterwards belonged to the Crown, and, in 1710, was in the great cabinet of the king, in the Louvre. " At the moment when, persecuted by criticism, he left France to settle in Rome, Poussin wanted to express what he felt in his heart and painted this allegory, a homage that his disregarded genius paid to itself. " (Charles Blanc.)

***316. — Lorrain** (CLAUDE). — *Ulysses restores Chryseis to her father.*

On the left, in front of the temple of Apollo, at the top of a broad flight of stairs, high priest Chryses, surrounded by a great crowd of people, receives her daughter at the hands of Ulysses. In the foreground, the sacrificers and the oxen, adorned for the ceremony, are in a boat. On the quay, several groups : a child seated speaks to two young men standing; a negro offers a little chest to noblemen; porters transport goods; two Turks are talking together. On the right, near the peristyle of a temple, two barks sheer off; in the harbour, Ulysses's galley lies at anchor near a polygonal tower; on the horizon, the offing. The sun shines on the waves.

1,19 m. h.; 1,50 m. br. C. — Fig. 0.17 m. — Engr. by Barrière (1664). — This picture, the figures of which are by Filippo Lauri, was painted about 1648 for prince de Liancourt. It was acquired afterwards by Louis XIV. — N° 8 of the *Liber Veritatis*.

559. — Le Sueur. — *St Gervase and St Protase, brought before Astasius, refuse to sacrifice to Jupiter.*

On the left, a statue of Jupiter is erected, close to which are the high priest and a sacrificer, kneeling, who holds a ram crowned with flowers; in the foreground, two men are standing : the one, bare-headed, draped in a blue cloak, carries in his hand an unfolded roll; the other, with a turban, in profile, to the right, looks at the two saints, in chains, dressed in white robes, whom soldiers drag along to the altar that is pointed out to them by general Astasius, sitting on a throne under a portico, surrounded by his escort; on the right, the crowd, in a street of Milan.

3,57 m. h.; 6,84 m. br. — Life-size. — Engr. by Audran (Chalc. of the Louvre), Baquoy, Filhol and Landon. — Was formerly placed in the nave of the church Saint-Gervais, at Paris, above the churchwardens' seat, opposite the pulpit.

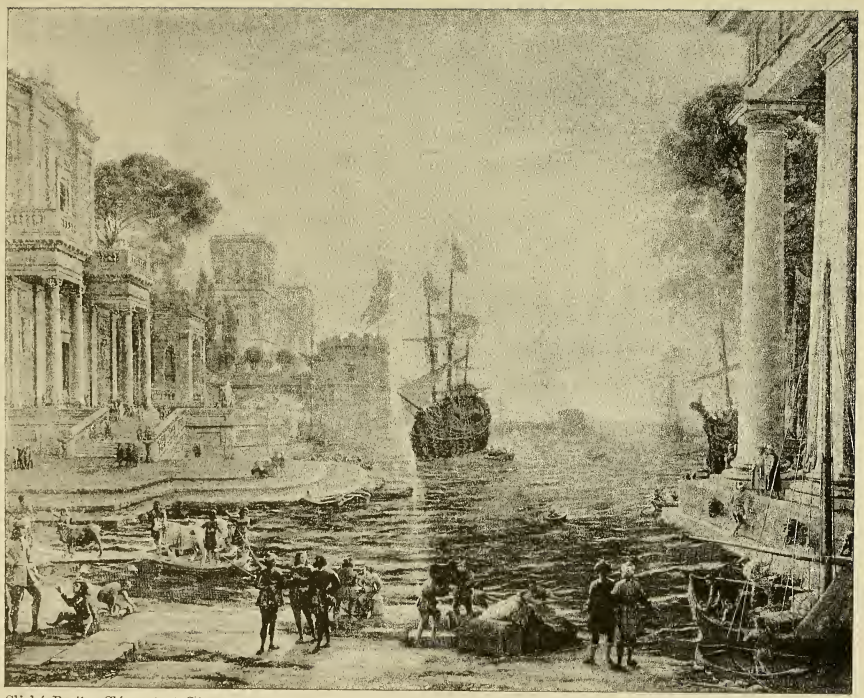
***734. — Poussin.** — *The Shepherds in Arcadia.*

Near a clump of trees, three shepherds, leaning on long staves, and a young girl stand before an ancient tomb. In the middle, one of them, in profile to the right, kneels and spells an epitaph: *Et in Arcadia Ego;* his left companion, in a meditative attitude, looks at him; the one on the right side turns round, in three quarters profile, and shows the inscription to the maiden, in profile to the left, dressed in a blue robe and a yellow cloak with white fillets in her fair hair, her left hand leaning on her hip, her right hand laid on the young shepherd's shoulder. Hilly landscape in the background.

0,85 m. h.; 1,21 m. br. C. m. — Fig. 0,58. — Engr. by Picart the Roman, Mathieu Albert, Reindel, Filhol and Landon. — In 1710 was in the king's little apartment in the Louvre. A repetition, with a slight alteration, is in the coll. of the Earl of Devonshire. — This picture expresses, with a melancholy candour, the shortness of life. Never an epitaph of the Antology, summed up in one distich by Meleager, was softer or lighter. " (TH. GAUTIER.)

***628. — Mignard.** — *The Virgin with the grapes.*

The Virgin, dressed in a red robe and a blue cloak, sits in an



Cliché Braün, Clément et C^ie^.

Typogravure Georges Petit.

LORRAIN (CLAUDE GELLÉE, called CLAUDE)

316. — *Ulysses delivering up Chryseis to her father.*

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Poussin.

734. — *The Shepherds in Arcadia.*

arm-chair, in three quarters profile, to the left; she holds in her lap the Child Jesus, laid on a green cushion and clothed in a white shirt, and she presents a bunch of grapes to him. The child takes the bunch with the right hand, and, with the left, shelters himself under his mother's veil; on the left, upon a table, a basket with fruit; in the background, a column, and a curtain sliding on a rod.

1,23 m. h.; 0,95 m. br. — Knee-piece, life-size. — This picture, executed in Rome, belonged to count de Matignon, then to his son, the count of Valentinois; in 1710, it was at Versailles, in the cabinet of pictures.

***711. — Poussin. —** *The Judgment of Solomon.*

In the middle, Solomon, in a white robe and a red cloak, sits, in full face, on a throne raised between two columns in serpentine; he stretches out his hands towards the two mothers, kneeling in the foreground; she who is on the right side, carrying the corpse of her child, in profile to the left, seems to ask for the execution of the sentence; the other mother, seen from the back, raises her arms to the sky and implores Solomon; on her left, a soldier will pierce with his sword the child, that he holds by a foot; in the middle distance, a group of bystanders, one of whom, leaning on a shield, turns his head aside; on the right, two men, three women and a child, whose gestures express terror.

1 m. h.; 1,50 m. br. C. — Fig. 0,55 m. — Engr. by Chasteau, Dughet, etc. — This picture, executed in 1649, belonged to M. Pointel and to president de Harlay, before entering the collection of Louis XIV. In 1710, it was at Versailles, in the cabinet of pictures.

***781. — Rigaud. —** *Portrait of king Louis XIV* (1638-1715).

On a raised platform, at the foot of his throne, the king stands, in three quarters to the left, the head almost facing the front, with a brown periwig. He is clad in the royal blue cloak, strewn with flower-de-luces, lined with ermine, and wears round the neck the order of the Holy Ghost. His left hand leans on his hip, above his sword; with his right hand, he holds the sceptre; on the left, upon a stool, the crown and the hand of Justice; above the throne, a red drapery is drawn up, showing a column, on the pedestal of which one reads: Peint par HYACINTHE RIGAUD, 1701.

2,76 m. h.; 1,06 m. br. C. — Life-size. — Engr. by Drevet (1712). — This picture, destined at first to the king of Spain Philip V, was found so strikingly like, that Louis XIV ordered the painter to make a copy of it for his grand-son, and placed the original in the hall of the throne, at Versailles.

***705. — Poussin. —** *Moses rescued from the Waters.*

In the middle, on the bank, the daughter of Pharaoh, standing between two of her female attendants, leans on the shoulders of the younger one; she is dressed in a yellow robe, clasped on the shoulders, and wears a white veil on her plaited fair hair; turning in profile to the right, she beckons to one of her attendants to take the child, that a fisherman holds out in a wicker cradle. On the river, a boat, with three figures in it, moves away to the opposite bank, where two men are standing; on the left of the centre-group, the

Nile, under the shape of an old man, lying, seen from the back, holds a cornucopia; in the background, a bridge, a pyramid, and, on the horizon, a hill, on which a town is built.

0,85 m. h.; 1,20 m. br. C. — Fig. 0,58 m. — Engr. by Mariette, Laurent, etc. — Before belonging to the Crown, this picture figured in the collection of the comptroller of the buildings, Le Nôtre.

***452. — La Hyre.** — *The Virgin and the Child.*

Upon a cushion laid on a stone socle, the Child Jesus is lying; on the left, the Virgin, in profile, with a red robe and a blue cloak, stoops to the Child, who holds in his right hand a piece of her veil, and kisses it; in the background, in a landscape, a bit of a wall in ruins. — Signed : L. DE LA HYRE, in. et F., 1642.

1,14 m. h.; 0,92 m. br. C. — Half-fig., life-size. — Engr. by Filhol and Landon. — This picture, placed in a Parisian church, was brought to the Louvre under Napoleon I.

*** 639. — Mignard.** — *Portrait of Françoise d'Aubigné, marchioness of Maintenon* (1535-1719).

She sits in a red arm-chair, in three quarters profile, to the right; over her dress, in burnished gold brocade, she wears a blue cloak, lined with ermine; a green veil covers her brown hair. Her right hand is laid on her breast; with her left hand, she holds a book half-open; on the right, upon a table, an hour-glass.

1,30 m. h.; 0,96 m. br. C. — Knee-piece, life-size. — Painted in the last years of the painter's life; was destined to the community of Saint-Cyr.

*** 563. — Le Sueur.** — *The Mass of St Martin, bishop of Tours.*

On the right, before the altar, St Martin, in profile, his hands clasped, officiates, having by his sides two deacons, one of whom looks at the globe of fire that appears above the head of the saint; at the foot of the altar, a priest raises the patine, a monk holds the mitre, and another, the crosier, and, on the right, a singing boy brings the censer; on the left, some bystanders, and, in the foreground, two women, kneeling; in the background, arcades, closed with a curtain.

1,12 m. h.; 0,84 m. br. C. — Fig. 0,45 m. — Engr. by Laurent, Filhol and Landon. — Painted in 1651 for the monastery of Marmoutiers; brought to the Louvre under Napoleon I. There is a repetition in the Museum of Tours. The sketch belongs to the king of Bavaria (Museum of Munich).

*** 605. — Le Sueur** (attributed to). — *Christ, tied up to a column.*

In the middle of a gallery, two tormentors tie up to a column, with his hands behind his back, Christ, whose naked body sinks down to the left, and whose head, in profile, expresses pain; in the right foreground, a third tormentor brings a rope.

1,28 m. h.; 0,66 m. br. C. — Fig. 0,58 m. — Engr. by Masquelier junior. — Entered into some inventories as being the work of Simon Vouet.

***498. — Le Brun** (CHARLES). — *The entrance of Jesus Christ into Jerusalem.*

Jesus, in a blue robe, his eyes raised to the sky, mounting an

ass, comes forward to the right. He is surrounded by a great crowd of people, who bow before him; some spread out pieces of cloth on his passage, others strew the ground with flowers; in the left foreground, a man, standing, draped in a red cloak; on the right, near a window, an old man sitting on the ground, a little child playing with a dog and a mother suckling her babe and turning round to talk with an old woman; in the background, the gate of the town.

1,52 m. h.; 2,14 m. br. C. — Fig. 0,65 m. — Engr. by Simonneau and Landon. — Coll. of Louis XIV. — This picture, presented to the king on the 13th of April 1689, was, in 1710, placed in the cabinet of pictures, at Versailles.

***722. — Poussin.** — French. — *The Ecstasy of St Paul.*

The saint, in ecstasy, turned in three quarters profile to the right, opening his arms, is carried up by three angels, two of whom uphold his legs; the third one takes his arm with one hand, and, raising the other, points at Heaven. In the lower part, at the entrance of an edifice, a book, and a sheathless sword. Landscape in the background.

1,48 m. h.; 1,20 m. br. C. — Under life-size. — Engr. by Chasteau, Dughet and Laugier. — This picture, painted at Rome in 1650, was bought by Louis XIV of Jabach, who had got it from Scarron, for whom Poussin had executed it. There is in England another picture on the same subject, painted by Poussin in 1648 for M. de Chantelou, which passed afterwards into the gallery of the duke of Orléans.

505. — Le Brun (Charles). — *The Magdalen.*

In three quarters profile, to the right, the head in full face, lifted towards the sky, she is kneeling before a piece of furniture on which is a mirror. She seems to snatch off her blue cloak, while, above her head, a luminous cloud is coming down; at her feet, stuffs and a jewel casket; in the background, through a window, one descries a tower in the country.

2,52 m. h.; 1,71 m. br. — Life-size. — Engr. by Edelinck. — This picture, given by M. Le Camus to the convent of the bare-footed Carmelite nuns of the rue Saint-Jacques, was brought to the Louvre under Napoleon I. — It is said that the painter had taken Mlle de La Vallière as the model of his Magdalen.

***530. — Lefebvre** (Claude). — *Portrait of a man.*

In three quarters profile, to the left, he wears, over a brown wig, a little black calotte, and is dressed in black with a white frill. On a stone sill, one reads, to the left : Aº 1667.

0,74 m. h.; 0,60 m. br. C. — Breast-piece, life-size. — Ancient coll.

***540. — Le Nain** (the Brothers). — *A Farrier in his smithy.*

In the middle, near his forge, lighted up by the fire, stands, in three quarters profile, to the right, the farrier, holding an iron bar, that he is going to place on the anvil. By his right side, a woman standing, in full face; and, in the foreground, a workman sitting, in profile, to the left, holding in his hands a glass and a wicker bottle, and having a child near him; on the left, in the shade, close to the forge, two children stand, one of whom pulls the chain of the bellows.

0,69 m. h.; 0,57 m. br. C. — Fig. 0,55 m. — Engr. by Levasseur, Claessens, Carré

(Chalc. of the Louvre). — Ancient coll. — Figured in the sale of the duke of Choisoul (1772), where it was knocked down at 1008 livres, and in that of prince of Condé (1777), where it reached 2460 livres.

*** 500. — Le Brun** (CHARLES). — *Jesus, raised on the Cross.*

In the middle, tormentors raise, to the right, the cross upon which Christ is nailed up. On the left, the Virgin kneeling, at prayers; by her sides, the Magdalen, the Holy Women and St John. In the foreground, soldiers, who share the clothes of the sufferers; on the right, a horseman draws back the lookers-on. In the background, the escort, of which the pikes only are to be seen; on the horizon, Jerusalem.

1,56 m. h., 2 m. C. — Fig. 0,55 m. — Engr. by Benoit Audran in 1706, and Landon. — This picture, composed on a desire of Louis XIV, was presented on the 27th of June 1685, to the king, who rose from the council to come and admire it. He had it placed in his little apartment, at Versailles.

*** 311. — Lorrain** (CLAUDE). — *View of Campo Vaccino, in Rome.*

In the foreground, a beggar, who drags himself along, common people who are talking, and three noblemen, who look out in the country; on the left, the arch of Septimius Severus, the colonnade of the temple of Antoninus; in the background, the Capitol; on the right, surrounded with trees, the portico of the temple of Concord; farther on, the columns of the temple of Jupiter Stator; in the Forum, downwards, people walking.

0,56 m. h.; 0,72 m. br. C. — Fig. 0,10 m. — Engr. by Bovinet. — There is an etching of it by Claude Lorrain himself. — Painted for M. de Béthune, ambassador of the king in Rome, as well as nº 310. These two pictures were a part of the collection of countess de Verrue; they were bought together 3500 livres at her sale, then 6200 at the sale of Gaignat (1768), 11 904 at Blondel de Gagny's (1779), and 11 003 at Poulain's (1789), by the duke of Brissac, from whose cabinet they went to the Louvre.

*** 732. — Poussin.** — *The Triumph of Flora.*

In a chariot, that two winged Loves draw to the left, sits Flora, with a white robe and a red cloak. In three quarters profile, to the left, she looks at a warrior, who presents to her flowers upon a shield; above her head, two Loves carry crowns; round the chariot, lads and girls dance and offer flowers; in the foreground, a woman kneeling, plucks flowers; a River and a Naïad, lying, look at the goddess.

1,65 m. h.; 2,41 m. br. C. — Fig. 0,80 m. — Engr. by Fessard (Chalc. of the Louvre), Audran, Herthemets, Filhol and Landon. — Painted about 1630, for cardinal Omodei; was bought by Louis XIV, who placed it in the cabinet of pictures at Versailles, whence it was brought to Fontainebleau in 1723.

*** 310. — Lorrain** (CLAUDE). — *View of a Harbour.*

In the foreground, on the sandy beach, several groups of figures: some are talking; others surround a merchant, seated on a chest, with earthenwares before her. On the left, a galley, the flags of which bear the arms of France. On the right, a triumphal arch, under which walking people pass, and an edifice to which leads a wide stair case, near to a building surmounted by a signal-mast; afar

off, the sea and ships at anchor. — Signed, on a cask, to the right : CLAUDIO, inv. Romæ, 1639.

1,03 m. h. ; 1,37 m. br. C. — Pig. 0,15 m. — Engr. by Lebas and Filhol. — Painted for Pope Urbino VIII. — It was paid 5000 livres, in 1768, at the sale of M. de Gaignat, and 15 000 livres in 1793 at that of M. de Praslin. Valued 120 000 francs, during the Restauration. A repetition is in the collection of the duke of Northumberland.

***496. — Le Brun** (Charles). — *The Holy Family* (*the "Bénédicité"*, or *the Grace before meat*).

Sitting on the right, behind a table covered with a table-cloth, on which are placed a loaf and a plate containing fruit, Jesus, in a white tunic, clasps his hands with self-collectedness, and, in three quarters profile, to the left, looks at St Joseph, who stands, leaning upon a staff. In the middle distance, behind Jesus, the Virgin, smiling, draws up her blue veil; in the foreground, on the floor, a ewer and carpenter's tools. Through a wide opening, the country is seen in the background.

1,39 m. h.; 0,89 m. br. C. — Half-life-size. — Engr. by Edelinck, Gandolfi, etc. This picture, executed by Le Brun, after he had returned from Italy, before 1661, decorated, in St Paul's church, the chapel erected by the carpenters of the brotherhood of St Joseph. — *Musée Napoléon.*

***69. — Bourdon** (Sébastien). — *The Presentation in the Temple.*

In a circular edifice, the Virgin in profile, to the right with a pink robe, a blue cloak and a white veil, ascends the steps of the altar, and puts the Child Jesus into the high priest's hands. On the left, several bystanders; one of them brings doves in a basket; on the right, a woman, stretched out on the ground, with a child by her side; farther on, a singing boy swings the censer. On the ceiling hangs a seven-branched chandelier. — Signed, to the right : — BOURDON.

0,72 m. h. ; 0,60 m. br. W. — Ancient coll.

542. — Le Nain (the Brothers). — *Coming back from Haymaking.*

In front of a stable, on the left, a little pig-driver is seated, keeping a watchful eye over his animals; a housewife carries a large copper pan and a little girl; in the right foreground, a country woman sits on the ground, having her child asleep in her arms; close to her, a big dog and two turkeys; in the middle distance, a cart of hay, upon which are a little boy who plays on the flute, and three little girls, who listen to him. Landscape in the background.

0,58 m. h. ; 0,71 m. br. C. — Fig. 0,45 m. — Bequeathed by M. de Saint-Albin in 1879.

***634. — Mignard.** — *St Cecilia, singing the praises of God.*

In an open gallery, St Cecilia, seated, in three quarters profile to the right, dressed in a pink robe with white sleeves, a blue cloak, and a turban on her fair hair, raises her eyes to the sky, and sings, accompanying herself on the harp; on the right, leaning against her, an angel looks at a music book; on the left, a violoncello is propped

upon a table covered with a red carpet. In the foreground, on the floor, several music instruments. In the background, two columns, between which the country appears, and a red curtain, drawn up. — Signed, on the fringe of the carpet : P. MIGNARD PINXIT ANNO 1691 ÆTATIS SUÆ 79.

0,74 m. h.; 0,56 m. br. C. — Fig. 0,55 m. — Engr. by Bouilliard, Filhol and Landon. — Coll. of Louis XVI. — Was, in 1710, in the king's little gallery, at Versailles.

509. — Le Brun (CHARLES). — *The Passage of the Granicus.*

In the middle, Alexander, having crossed the river, rushes upon the cavalry of the enemy; easily known by the white feather that adorns his helmet, with uplifted sword, he is going to pierce Rœsaces, on a white horse, who checks his way; behind the king, Clytus, armed with an axe, averts the blow that Spithridates was going to deal to Alexander; a trumpeter sounds his instrument and calls up the main body of the army which, on the left, fords the river; on the right, the cavalry pass by, with standards unfurled. Paps of hills in the background.

4,70 m. h.; 10,29 m. br. C. — Life-size. — Engr. by Audran (Chalc. of the Louvre), Filhol and Landon. — See the note, N° 513, page 235.

***483. — Largillière.** — *Portrait of the count of La Châtre.*

In three quarters profile, to the left, his face set in a wig; black garment, with gilt cuffs; a cravate made up with violet ribbons and white lace; with the right hand, he draws up the folds of a dark yellow cloak.

0,87 m. h.; 0,70 m. br. C. — Breast-piece, life-size. — Coll. of Louis-Philippe.

***632. — Mignard.** — *The Virgin in tears.*

In three quarters profile, to the left, her eyes raised to the sky, in a red robe and a blue cloak, she draws back with both hands on her breast the folds of a greenish veil.

0,72 m. h.; 0,59 m. br. Oval-shaped. C. — Breast-piece, life-size. — This is perhaps the picture that decorated, together with N° 631, page 233, the church of the Jacobine Friars, and is mentioned by Thierry. The painter's daughter, marchioness of Feuquières, served, it is said, as as model to her father. It was brought to the Louvre under Napoleon I. En 1854, it was, by order of the emperor Napoleon III, placed aboard the flag-ship of the Baltic fleet

***704. — Poussin.** — *Eliezer and Rebekah.*

In the middle, Rebekah, dressed in a blue robe, that she draws up with her left hand, keeping the other hand on her breast, turns, in three quarters profile, on the left, to Eliezer, who, in an oriental garb, with a turban on his head, and a knife and arrows on his side, offers jewels to her. On the right, three maidens, leaning on the margin of a well; on the left, nine other maidens, one of whom pulls up the well's rope; another, turning her head, pours out water into a vase; the others carry vases; two young girls, seated, talk together; in the background, a large building in a landscape.

1,17 m. h.; 1,98 m. br. C. — Fig. 0,68 m. — Engr. by Rousselet (Chalc. of the Louvre), Audran, etc. — This picture, painted at Rome, in 1648, for a banker, Pointel, a friend of Poussin, passed, on its owner's death, into the cabinet of the duke of Richelieu, then

became property of the Crown. En 1710, it was in the cabinet of pictures, at Versailles. There are several repetitions with alterations. — Valued, during the Restauration, 100 000 francs.

***499. — Le Brun** (CHARLES). — *Jesus bearing the Cross.*

In the middle, Christ, in a violet robe and a blue cloak, whom tormentors try to raise up again, sinks under the weight of the cross; he turns on the right to the Virgin and St John, who hold out their arms to him. Before them, a woman, with a child, kneeling, and a horseman, seen from the back. In the left foreground, two men show Christ to a third man, sitting. In the background, horsemen sounding trumpets; Mount Calvary; on the right, a gate of Jerusalem.

1,56 m. h.; 2,14 m. br. C. — Fig. 0,50 m. — This picture, executed in 1687, was presented to the king, the following year, during the Holy Week; it was, in 1710, in the cabinet of pictures, at Versailles.

***717. — Poussin.** — *Jesus Christ instituting the sacrament of the Eucharist.*

In a room, lighted up by a lamp hanging from the ceiling, Christ, in a blue robe and a red cloak, at a table, in three quarters profile, to the left, holds in his hands the bread, that he is going to distribute to his disciples, some of whom, in the foreground, are kneeling, while the others stand by his sides. In the background, Ionic columns.

3,25 m. h.; 2,50 m. br. C. — Life-size. — Engr. by Lombard and Landon. — The composition of this picture, ordered by king Louis XIII for the chapel of Saint-Germain-en-Laye, was given to the painter by M. Sable de Voyers, the superintendant of the buildings.

HALL XV

(" Salon Denon ", called also " salle des Portraits ")

This hall, which is on the east of the hall XV, is a part of the new Louvre. Among the paintings which decorate the dome, we remark the compositions of *Muller* representing the four periods of the art in France: under St Louis, François I, Louis XIV and Napoleon I. Around the hall are the busts of some French artists: David, by *Rude*, Bouchardon, by *Schœnewerck*, Perrier, by *Pradier*, Rigault, by *Pigalle*, etc. On the walls is exhibited the collection of the portraits of the artists of all countries, painted by their contemporaries or by themselves. This collection, instituted by a ministerial order of the 26th of December 1887, on the motion of M. Castagnary, the Director of the Fine Arts, was inaugurated by the President of the Republic, on the 14th of February 1888.

***373. — Greuze.** — French. — *Portrait of the painter Etienne Jeaurat.*

He is sitting in an arm-chair, in three quarters profile, to the left, clothed in a large grey overcoat and a black waistcoat, with a black cloth cap.

0,81 m. h.; 0,65 m. br. C. — Half-fig., life-size. — Salon of 1769. — Engr. by Filhol. — Bought 1800 francs, in 1824, of Mme veuve Fleury.

***525. — Vigée-Lebrun** (Mme). — French. — *Portrait of Joseph Vernet, sea painter.*

In three quarters profile, to the right, bare-headed, in a violet velvet coat; he carries in one hand his pallet, and in the other his brush. — Signed, on the right : Mme LE BRUN, F. 1778

0,92 m. h.; 0,72 m. br. C. — Half-fig., life-size; bought 2400 francs of M. Aubert, in 1817.

640. — Mignard. — French. — *Portrait of the Painter.*

In a room, seated in an arm-chair, in three quarters profile, to the right, wrapped up in a yellow dressing-gown, he is drawing. On the right, upon a table, a drawing after the column of Trajanus, and statuettes; on the left, upon the floor, his pallet and the bust of his daughter, marchioness de Feuquières. In the background, on an easel, a sketch of the cupola of the Val-de-Grâce, a work of Mignard.

2,35 m. h.; 1,87 m. b. C. Life-size. — *Musée Napoléon.* — Given to the Academy in 1696, by marchioness de Feuquières after her father's death. — Ancient coll. of the Academy.

***1983. — Van Dyck** (ANTHONY). — Fleming. — *Portrait of the Painter.*

In three quarters profile, to the left. The curls of his fair hair are flowing over his shoulders; fair beard and moustache; green velvet doublet, showing a plaited white shirt.

0,68 m. h.; 0,58 m. br. Oval-shaped. C. — Breast-piece, life-size. — Engr. by Filhol. — Coll. of Louis XIV.

***524. — Vigée-Lebrun** (M^me^). — French. — *Portrait of the painter Hubert-Robert.*

Bare-headed, in three quarters profile, to the right, leaning upon a stone balustrade, his white hair thrown backwards. Violet coat with a red collar, showing a yellow waistcoat; round the neck, a white cravat loosely tied up; in his left hand, his pallet and brushes. — Signed : E. VIGÉE LEBRUN, 1788.

1,05 m. h.; 0,85 m. br. W. — Breast-piece, life-size. — Salon of 1789. — Bequeathed by the author in 1842.

***2552. — Rembrandt van Ryn.** — Dutch. — *Portrait of the Painter.*

In three quarters profile, to the right; the hair is in disorder; the curled up mustachio and the tuft under the lower lip are fair; on the violet velvet garment a gold chain falls, set with gems. — Signed upon the ground, to the right : REMBRANDT, F., 1633.

0,58 m. h.; 0,45 m. br. Oval-shaped, C. — Breast-piece, life-size. — *Musée Napoléon.*

***1448. — Guercino** (BARBIERI, called IL). — Italian. — *Portrait of the Painter.*

In full face, bare-headed, in a black garment with a broad white collar; he holds in his left hand his pallet and brushes.

0,77 m. h.; 0,62 m. br. C. — Breast-piece, life-size. — Ancient coll.

***1944. — Philippe de Champaigne.** — Fleming. — *Portrait of François Mansard and Claude Perrault, architects.*

Leaning on a balustrade, Perrault, on the right, in three quarters profile, to the left, in an iron-grey costume, points with his finger to a monument in front of which a statue is erected; on the left, Mansard, in three quarters profile, to the right, in black clothes, lays his right hand on the balustrade. Dated, on the right : A° 1657.

0,85 m. h.; 1,12 m. br. C. — Breast-piece, life-size. — Engr. by Henriquel-Dupont. — Bought 2000 francs, in 1835, of M. Tencé, of Lille, by M. de Tallencourt, for the Crown.

***1380. — Maratta.** — Italian. — *Portrait of the Painter.*

In three quarters, to the right, wearing a grey wig, and a black garment, with a white band.

0,70 m. h.; 0,58 m. br. C. — Breast-piece, life-size. — Ancient coll.

11. — Aved. — French. — *Portrait of the painter de Troy.*

He stands in three quarters profile, to the left, with a powdered

wig, a gold embroidered white coat, and a brown cloak lined with blue: a black ribbon crosswise; with his right hand, he rubs a brush on the pallet that he holds in his left hand. On the left, on an easel, a frame.

1,26 m h.; 0,95 m. br. C. — Knee-piece, life-size. — Engr. by de Launay. — Painted by Aved for his reception as an Academician. — Ancient coll. of the Academy.

*612. — **Lusurrier** (CATHERINE). — French. — *Portrait of the painter Jean Germain Drouais, at fifteen years of age.*

He is sitting on a chair, in three quarters profile, to the left, wearing a black hat and a black-striped grey coat, and draws. He holds on his knees with his left hand a portfolio, and, with his right hand, a pencil-case. On the ground, this inscription : *Ætatis suæ XV Lusurrier pinxit.*

0,80 m. h.; 0,65 m. br. C. — Oval-shaped. — Knee-piece, life-size.

*492. — **Largillière.** — French. — *Portrait of the sculptor Nicolas Coustou.*

In full face, with a brown wig and a black coat; round the neck, a white cravat; before him, on a table, the bust of a woman, on which he leans his left hand. Landscape in the background; on the right, a column.

0,96 m. h.; 0,77 m. br. C. — Breast-piece, life-size. — Museum of Versailles.

*482. — **Largillière.** — French. — *Portrait of Charles Le Brun, Painter of the king.*

He sits in a room, on a blue velvet arm-chair, in three quarters profile, to the right. He wears a blonde wig, an embroidered yellow costume and a red cloak which covers his legs; with his right hand, he shows, on an easel the sketch of the picture that he made for the gallery of Versailles, after the conquest of Franche-Comté. On a table, an engraving of the family of Darius, and two reproductions of the Antinous and of the Discobolus; on the left, the bust of a woman and the Farnesian torso, near a portfolio and an earthly globe.

2,32 m. h.; 1,87 m. br. C. — Life-size. — Engr. by Edelinck. — Executed by the painter for his reception by the Academy in 1686. Wrongly attributed, in the notice of 1841, to Charles Le Brun. — Ancient coll. of the Academy.

*760. — **Puget** (FRANÇOIS). — French. — *Portrait of the sculptor Pierre Puget.*

In full face, the head slightly inclined to the right; grizzled hair; a flowered greenish dressing-gown, lined with green silk; round the neck, a loosely tied cravat.

0,75 m. h.; 0,61 m. br. C. — Breast-piece, life-size. — Engr. by Dupuis. — Bought 1800 francs, in 1842, of Mlle Puget, a descendant of the artist, as being a work of Pierre Puget.

*147. — **Courbet** (GUSTAVE). — French. — *The Man with the leathern belt. Portrait of Courbet.*

Bare-headed: in three quarters to the right, he is dressed in a

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Mme Vigée-Lebrun.

521. — *Portrait of Mme Vigee Le Brun and her daughter.*

black tunic; his left hand is thrust in a yellow leathern belt. He leans his elbow on a table, and carries his right hand to his hair, the brown locks of which flow over his shoulders; in the background, green hangings, drawn up.

1 m. h.; 0,79 m. br. C. — Half-fig., life-size. Painted in 1849. — Bought by the State in 1881. — Museum of the Luxembourg.

81. — Bourdon (Sébastien). — French. — *Portrait of the Painter.*

In three quarters profile, to the right, bare-headed, his brown curly hair flowing over his shoulders; black garment, brown cloak.

0,70 m. h.; 0,56 m. br. W. — Oval-shaped.— Breast-piece, life-size. — The head only is by the master. Hyacinthe Rigaud finished the portrait and gave it to the Royal Academy of Painting in 1734. — Ancient coll. of the Academy.

***521. — Vigée-Lebrun** (M^me^). — French. — *Portrait of the Artist and of her daughter.*

She is sitting on a green sofa, in three quarters profile, to the right, the head facing the front, in a white muslin dress which leaves the right shoulder and part of the breast uncovered; round the waist, a red sash; over the legs, an olive-coloured cloak; in her fair hair, a red ribbon. She clasps in her arms her little girl, in a blue dress, who stands on the right, and clings to her neck.

1,30 m. h.; 0,94 m. br. W. — Knee-piece, life-size. — Painted for M. d'Angiviller. Brought to the Home Ministry during the Revolution.

***214. — Delacroix** (Eugène). — French. — *Portrait of the Painter.*

In profile, to the left, the head in three quarters; fair hair, in disorder; blonde moustache; black frock-coat with velvet collar, green waistcoat, black neckcloth.

0,64 m. h.; 0,51 m. br. C. — Breast-piece, life-size. — Painted in 1837. — Bequeathed by M^lle^ Leguillon in 1872.

***518. — Le Brun** (Charles). — French. — *Portrait of the painter Louis Testelin.*

In three quarters profile, to the right; his fair hair flows in curls over his shoulders. Black garment, broad white collar.

0,64 m. h.; 0,52 m. br. C. — Breast-piece, life-size. — Ancient coll. of the Academy. — Museum of Versailles.

***904. — Van Loo** (Louis-Michel). — French. — *Portrait of the Painter.*

He is seated on a chair, in three quarters profile, to the right; the head, facing the front, has powdered hair: he wears a shot-coloured dressing gown, a black waistcoat, grey breeches and white stockings; his right hand is stretched out. He holds in the left hand his palett and brushes. On the right, a canvas on an easel.

0,71 m. h.; 1,06 m. br. C. — Knee-piece, life-size. — Ancient coll. of the Academy. — School of the Fine Arts.

*302. — **Fragonard.** — French. — *Portrait of the Painter.*

In three quarters profile, to the right; his grey hair is cut short; black frock-coat; round the neck, a loosely tied cravat.

0,58 m. h.; 0,44 m. br. C. — Breast-piece, life-size. — Given by M. Wells in 1884.

*1466. — **Tintoretto** (Robusti, called Il). — Italian. — *Portrait of the Painter.*

He is seen in front; his face is ruddy, his hair, white and short, and his beard, white and long. Black clothes. — In the upper part, this inscription: JACOBUS TENTORETUS PICTOR VENTIUS and the middle: IPSIUS F.

0,61 m. h.; 0,51 m. br. C. — Breast-piece, life-size. — Ancient coll.

*183. — **Coypel** (Charles-Antoine). — French. — *Portrait of the Painter.*

He is sitting, in three quarters profile, to the left, his face set in a blonde wig. He is dressed in a blue cloak tunic with gilt cuffs, and a red cloak; round the neck, a loosely tied cravat. He holds in his left hand a portfolio that he props on his knees, and, in the right hand, a pencil.

1,15 m. h.; 0,86 m. br. C. — Knee-piece, life-size. — Ancient coll. of the Academy. — School of the Fine Arts.

*265. — **Drouais.** — French. — *Portrait of the sculptor Robert le Lorrain.*

He is seated in an arm-chair, in three quarters profile, to the left, his face set in a grey wig. Olive-coloured clothes, and plaited white shirt. Over the shoulders and legs, a red cloak; on the left, upon a table, a group: Venus and Love.

1,30 m. h.; 0,96 m. br. C. — Knee-piece, life-size. — Engr. by Le Bas (Chalc. of the Louvre). — Painted for the reception of the artist by the Academy, in 1730. — Ancient coll. of the Academy. — Museum of Versailles.

*519. — **Le Brun** (Charles). — French. — *Portrait of the Painter, in his youth.*

Bare-headed, in three quarters profile, to the right, wearing black clothes; he holds, with both hands raised, in an octogonal frame, the portrait of a gentleman armed with a cuirass.

1,04 m. h.; 0,85 m. br. C. — Oval-shaped. — Half-fig., life-size.

*878. — **Tortebat.** — French. — *Portrait of the painter Jean Jouvenet, called the Great.*

In three quarters profile, to the left, the face set in a long blonde periwig, dressed in blue clothes and a brown cloak; on the left, his pallet is on a table.

1,15 m. h.; 0,88 m. br. C. — Half-fig., life-size. — Painted for the reception of the artist by the Academy in 1699. — Ancient coll. of the Academy. — Museum of Versailles.

*553. — **Legros** (Jean). — French. — *Portrait of the Painter Claude Guy-Hallé.*

In three quarters profile, to the left, the head inclined to the

right, with a grey wig, he is wrapped up in a black cloak lined with yellow; on the left, his pallet and brushes are laid on a table, against which a portfolio is leant, that the touches with his left hand; in his right hands he holds a pencil.

1,16 m. h.; 0,26 m. br. C. — Half-fig., life-size. — Engr. by de Lorraine. — Painted for the reception of the artist by the Academy, in 1725. — Ancient coll. of the Academy. — Museum of Versailles.

***873. — Tocqué.** — French. — *Portrait of the sculptor J.-B. Lemoyne, called the Elder.*

In three quarters profile, to the right, the head facing the front, dressed in grey, he leans against a column surmounted with a bust of Louis XVI, at which he is working.

1,26 m. h.; 0,95 m. br. C. — Knee-piece, life-size. — Executed by the painter for his reception by the Academy in 1734. — Ancient coll. of the Academy. — School of the Fine-Arts.

778 *bis*. — Ricard. — French. — *Portrait of the painter Heilbuth.*

In full face, in a black coat with the ribbon of the Legion of Honour at his button-hole. Auburn hair; blonde beard and mustachio.

0,66 m. h.; 0,48 m. br. C. — Breast-piece, under life-size. — Bequeathed by M. Heilbuth.

778. — Ricard. — French. — *Portrait of the Painter.*

In full face, in a brown tunic and a white shirt; fair hair, beard and moustaches.

0,60 m. h.; 0,50 m. br. C. — Breast-piece, life-size. — Acquired in 1880. — Museum of the Luxembourg.

80. — Bourdon (Sébastien). — French. — *Portrait of the Painter.*

He is sitting, in three quarters profile, to the right, clad in an ample white shirt; the legs wrapped up in an olive-coloured cloak. The curls of his auburn hair are flowing over his shoulders; his right arm leans on the back of the chair; his right hand holds the bust of the emperor Caracalla. In the background, hangings; on the left, a glimpse of a landscape.

1,30 m. h.; 0,97 m. br. C. — Half-fig., life-size. — Engr. by Filhol. — Bought 295 francs by M. Denon, who gave it up for the same price to the Museum in 1803.

***1272. — Paolo Uccello.** — Florentine. — *Half-length portraits of Giotto, Paolo Uccello, Donatello, Brunelleschi, Giovanni Manneti.*

0,42 m. h.; 2,10 m. br. W. — Life-size. — Coll. of Louis-Philippe. — Purchased, at the Stevens sale, in 1847, for 1467 francs. Wass, in Vasari's time, at Florence, in the house of an architect, Giuliano da San Gallo. " Though he was highly original, Paolo loved much the talents of those artists whom he looked upon as his own, and, in order that posterity should keep the memory of them, he painted with his own hand five famous men, on a long panel, which he kept in his house, to do them honour; one was Giotto, the light and fount of the art; the second was Filippo di Brunelleschi, for architecture; Donatello, for sculpture; he himself, for perspective and animal life, and, for mathematics, Giovanni Manetti, his friend with whom he often conversed and argued about the problems of Euclid. " (Vasari.)

531 *bis.* — **Le Fèvre** (Robert). — French. — *Portrait of the painter Carle Vernet.*

He stands in three quarters profile, to the right, in an olive-coloured velvet costume; in his right hand, he holds a brush, and in the left, his pallet. On the right, a sketched picture, on an easel; on the left, a colour-box upon a table.

1,50 m. h.; 0,90 m. br. C. — Knee-piece, life-size. — Bequeathed by Mme Horace-Paul Delaroche in 1891.

***786.** — **Rigaud.** — French. — *Portraits of the painters Charles Le Brun and Pierre Mignard.*

Both are standing, bare-headed, behind a stone balustrade. On the left, Le Brun, in three quarters profile to the right, with a brown wig, brown clothes and a broad violet cloak, holds in his right hand his pallet and brushes, and, in the left hand, his maul-stick. On the right, in the middle distance, Mignard, in full face, clad in black, with a grey wig, leans on a table a portfolio with his left hand and brings his right hand forward. In the background, a wall with pilasters; ou the right, a canvas on an easel.

1,30 m. h.; 1,45 m. br. C. — Half-fig., life-size. — Ancient coll.

HALL VIII

(The ancient States' Hall, or "Salle des États")

FRENCH SCHOOL OF THE 19th CENTURY

This hall, which one enters either by the great gallery, or by the hall N° XI, is a part of the buildings of the new Louvre. The opening sitting of the Chambers was held there yearly from 1859 to 1869, except in 1864. The place was altered afterwards by M. Edmond Guillaume, the architect of the Louvre, who replaced the solide ceiling by a glass one, and composed the details of the decoration. Among the most remarkable sculptures, *Modern France*, by Hiolle, and the *Genii* of the ceiling, by Delaplanche, are worth to be mentioned.

***140. — Corot. —** *A view of the Colyseum.*

On the left, the ruins of the Colyseum, surrounded with hovels, and the arch of Titus; on the right, a clump of trees.

0,28 m. h.; 0,48 m. br. C. — Bequeathed by the author. — *Musée du Luxembourg.*

***642. — Millet. —** *Women, bathing.*

A woman hast just had her bath, and, from the top of a knoll, helps her companion to come out of the water.

0,28 m. h.; 0,20 m. br. — Fig. 0,20 m. — A study in the painter's first manner. Bought at the sale after his death. — *Musée du Luxembourg.*

***139. — Corot. —** *A View of the Roman Forum.*

On a milky white sky the ancient monuments of Rome are profiled: on the left, the Capitol; in the middle, the temple of Vespasian, the column of Phocas and the arch of Septimius Severus. On the right, houses of modern Rome; brushwood in the foreground.

0,28 m. h.; 0,50 m. br. C. — Bequeathed by the author in 1875. — *Musée du Luxembourg.*

***250. — Devéria** (Eugène). — *The birth of Henri IV* (Déc. 13, 1553).

On the left, on a a dais, Jeanne d'Albret is lying, surrounded by her attendants and physician. Before her, Henri d'Albret shows to a crowd of noblemen the child who has just been born; on her right side, in the middle distance, a page holds a flask of Jurançon wine, and the father is going to give the new-born one a few drops

of it to drink ; in the foreground, the king's dwarf, with a hawk on his fist, is fondling a dog.

4,84 m. h.; 3,92 m. br. — Over life-size. — Salon of 1827. — *Musée du Luxembourg.* " The so brilliant talent of Deveria, which started in such a bold stroke, lost itself in darkness; nothing of it is left, but this grand page, a preface to no book, a prelude to no concert. " (Paul de Saint-Victor.)

***207. — Delacroix.** — *Dante and Virgil in Hell.*

In the middle of a boat, Virgil stands, wrapped up in a red drapery, the head bound with laurels ; on the left Dante, with a red hood on his head, stretching his arms out, looks in dismay at the damned who writhe in the waves; on the right, the boatman, seen from the back, shakes his oar; afar off, the flames of Hell.

1,80 m. h.; 2,40 m. br. C. — Fig. 1 m. — Engr. by Bournel, Henriet and Masson (Chalc. of the Louvre). — Salon of 1822. — Bought 1200 francs by the State. — *Musée du Luxembourg.* Delacroix executed this picture in a few weeks. « I have just ridden myself of a doggish toil, he wrote to his friend Soulier, which has taken up all my minutes for two months and a half. I have made, within this time, a rather considerable picture, that is going to figure in the Salon. I was very anxious to have something exhibited this year, and the move I make may be a decisive one. " — " No work discloses the futur career of a great painter more plainly than this picture. The author casts his figures, groups them, bends them, at his will, with the boldness of Michael Angelo and the fecundity of Rubens. " (A. Thiers.)

***415. — Ingres.** — *Jesus Christ gives St Peter the keys of the Paradise.*

Christ, in full face, draped in a blue cloak, raises his right hand to the sky, and, with the other, gives the keys to St Peter, kneeling on his right side, surrounded by the apostles. Landscape in the background. — Signed : INGRES, Rome, 1820.

2,78 m. h.; 2,15 m. br. C. — Life-size. — Engr. by Pradier. — Painted for the church of the Trinity-on-the-Mount, at Rome, this picture remained there down to 1837, and was, at that time, transferred to the Luxembourg. — Universal Exhibition of 1855.

413. — Huet (Paul). — *The stilness of Morning.*

On the left, a clump of trees ; on the right, a brook which loses itself into the forest, still enveloped in the morning mist.

0,55 m. h.; 0,54 m. br. C. — Salon of 1852. — *Musée du Luxembourg.*

***119. — Raffet.** — *A Foot soldier of the Republic.*

Kneeling on one knee, in three quarters profile to the left, in the uniform of the grenadiers, the red tuft of his shako partly hiding his face, a soldier is going to level his gun, that he holds with both hands.

0,82 m. h.; 0,65 m. br. C. — A study, presented by M. Auguste Cain in 1891.

***124. — Chintreuil.** — *The Grove with the roes.*

Under a clump of trees, two roes are at rest, pricking their ears; in the foreground, a verdant lawn.

0,55 m. h.; 0,70 m. br. — Salon of 1874. — *Musée du Luxembourg.*

***419. — Ingres.** — *Roger rescuing Angelica.*

Upon a rock beaten by the waves, Angelica, her hands enchained, her head thrown backwards, her eyes swimming with tears, her

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

COUTURE.

156. — *The Romans of the latter Period.*

blonde hair flowing loose, stands in three quarters profile, to the right; at her feet, in the water, the monster, which is pierced by Roger, coming down from the sky, on the back of a hippogriff. — Signed: INGRES, *pinxit Roma,* 1819.

1,43 m. h.; 1.90 m. br. — Salon of 1819. — Fig. 0,75 m. — *Musée du Luxembourg.* — There is a repetition, painted in 1859, in which the figure of Roger has been suppressed.

***147. — Courbet.** — *The Cover of the roes.*

In a glade, shut up by grey perpendicular rocks, four roebucks, on the bank of a brook. On the left, a clump of trees, and a roebuck standing near a roe squatting; on the right, near a big oak, a roebuck drinking, and another crossing the brook. As a ground, the blue sky through the branches. — Signed and dated: COURBET, 1866.

1,69 m. h.; 2,03 m. br. — Salon de 1866, with this title: *Remise de chevreuils au ruisseau de Plaisir.* Coll. of Lepel-Cointet. Centennial Exhibition of 1889. Bought 76 000 francs at the Secrétan sale and presented to the state by a Society of amateurs. " It is impossible to pour more air into a canvas; this harmonious whole leaves in the spectator's mind a merry, true, living impression, as if he had for a moment before his eyes nature itself, compressed, reduced and brought to the proportions of the frame, in some more sensitive and close mirror. " (CASTAGNARY.)

***641. — Millet** (JEAN-FRANÇOIS). — *The Church of Gréville.*

Along the church, built on a cliff, extends a way on which a peasant comes forward, to the right. Afar off, the blue sea, and, in the sky, bands of birds, fluttering about the steeple.

0,59 m. h.; 0,73 m. br. C. — A sketch, begun in 1871 and found unfinished in the artist's studio, after his death. Bought by the State at the sale which then took place. — *Musée du Luxembourg.*

***702. — Pils.** — *Rouget de l'Isle singing the Marseillaise for the first time.*

In the middle, in front of a screen, the young officer, in profile, to the right, strikes up the song that he has just composed; the mayor of Strasbourg, Dietrich, seated, and his guests listen to him with emotion; on the left, a woman at a piano, seen from the back, accompanies the poet; a young lady leans her elbow against the piano, and carries a handkerchief to her eyes.

0,69 m. h.; 0,93 m. br. — Fig. 0,45 m. — Engr. by Rajon (Chalc. of the Louvre). Salon of 1849. — *Musée du Luxembourg.*

***363. — Gleyre.** — *Illusions lost.*

On the right, the Greek poet is sitting on a lonely beach, in profile, to the left; at his feet, a staff and a lyre. He sadly looks at a boat moving away to the left, and steered by Love. Young men and women are in it, playing music.

1,37 m. h.; 2,40 m. br. — Half-life-size. Salon of 1843. — *Musée du Luxembourg.* — " These are the friends and mistresses of the twentieth year of a man's life, the train of delusions, dreams and love, that the stream drifts away into the dark and the past. " (Paul de SAINT-VICTOR.)

***156. — Couture.** — *The Romans of the latter period.*

In a banqueting-hall a couch is set up, hung with precious stuffs and loaded with guests; in the middle, a woman, stretched out in

three quarters profile, in a languishing attitude, leans her elbow on the knee of a young man, to whom a naked young girl pours out wine; on the left, a drinker has fallen on the floor; farther on, two slaves carry away a disabled guest, and a female dancer throws herself backwards; on the right, a lad crowned with ivy and girt with the skin of a tiger, seen from the back, drinks to Bacchus; another, perched on a pedestal, holds out his cup to the lips of a statue of Brutus, at the foot of wich two men, with stern faces, seem to protest by their indignant attitude against the drunken revelry. In the background, three rows of columns, between which statues are erected; that of Germanicus stands in the middle.

4,46 m. h.; 7,73 m. br. — Life-size. — Salon of 1847. — *Musée du Luxembourg.* — " All this canvas is pervaded by a grey atmosphere which makes it extremely airy and spacious; if it lacks elevation in the style and an exact correction, it has got fire and spirit. " (Paul de Saint-Victor.)

***615. — Marilhat.** — *The Ruins of the Mosque of Sultan Hakem, in Cairo.*

In a plain rise bits of walls and a minaret; a caravan has stopped in the shade of these ruins, to shun the heat of the sun, the light of which is spread over the country; on the right side of the horizon, the town of Cairo.

0,84 m. h.; 1,30 m. br. C. — Bought 29 000 francs at the Opponheim sale (1877).

***841. — Scheffer** (Ary). — *St Augustine and St Monica.*

The mother and son, sitting on the coast of the sea, in three quarters profile, to the right, hand in hand, look up at the sky with ecstatic faces.

1,45 m. h.; 1,10 m. br. C. — Life-size. — This is a repetition of the canvas belonging to queen Amelia, which figured in the Exhibition of 1846. It was bought 20 000 francs in 1859.

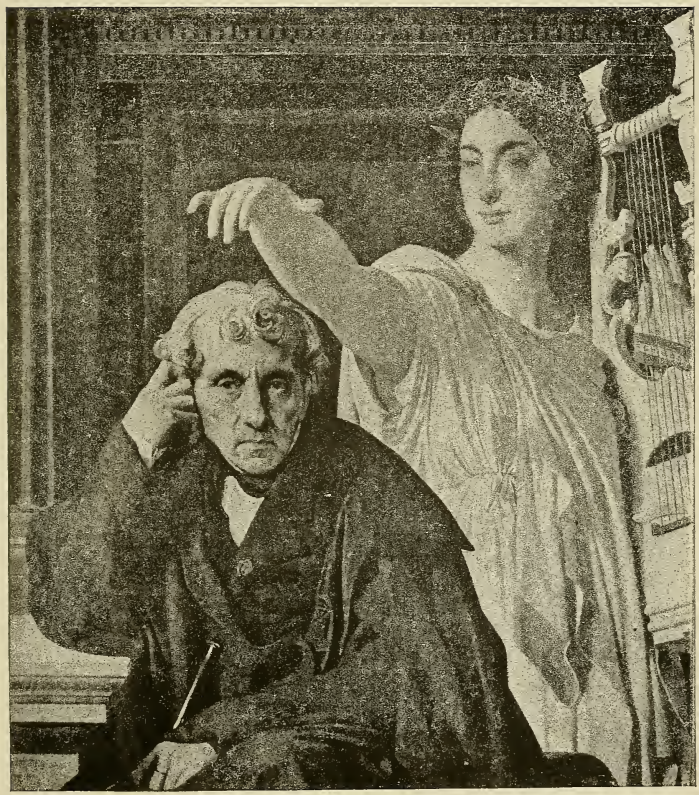
***418. — Ingres.** — *Portrait of Cherubini.*

In a room of a Pompeian style, on the left, the musician, in full face, leans his elbow on the pedestal of a fluted column, painted red; he is clad in a box-coat and a black frock-coat, adorned with the rosette of the Legion of Honour; on the right, in the middle distance, Euterpe, draped in a white peplum, a lyre in her hand, stretches out her arm above the musician's head, as if to consecrate him. — Signed on the pedestal, to the left : S. INGRES, Paris, 1842.

1,05 m. h.; 0,94 m. br. C. — Knee-piece, life-size. — Engr. by Bertinot (Chalc. of the Louvre). — *Musée du Luxembourg.*

***390. — Gros** (Bon). — *François I and Charles V visiting the tombs, at Saint-Denis, in the beginning of the month of January* 1540.

At the foot a staircase, François I, having by his right side his second son, Charles of Orleans, turns to Charles V, near whom stands Henri, the Dauphin, and shows him, at the left, the entrance of the vault, that a monk lights up. Behind the sovereign, the high officials are thronging, among whom the constable de Montmo-



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

INGRES.

418. — *Portrait of Cherubini.*

rency, carrying an uplifted sword; in the right foreground, cardinal de Bourbon, abbot of St Denis, attended by two priests, faces the royal train; in the galleries of the background, the queen, the ladies of her retinue, and some celebrated artists.

1,63 m. h.; 1,66 m. br. C. — Fig. 1,10 m. — Salon of 1812. Bought 12 000 francs in 1816, and first destined to the vestry of Saint-Denis, this picture was lodged in the Louvre and replaced at Saint-Denis by a copy that Gros consented to sign, although M. Debay was the author of it.

***138. — Corot.** — *On a Morning.*

In a glade, nymphs and satyrs celebrate in dancing the return of the sun. In the background, through the trembling foliage of trees, the country appears. — Signed on the left.

0,97 m. h.; 1,32 m. br. — Fig. 0,12 m. — Salon of 1851. — *Musée du Luxembourg.*

***423. — Ingres.** — *A woman, bathing.*

She is seen from the back, sitting, naked, on a couch, the head turned to the right, with a red-striped white handkerchief loosely rolled up round the nape of her neck, over her black hair. She is going to put her feet into Turkish slippers. In the background, before a white stuff hanging, the basin of a fountain, full of water; on the left, a green curtain, drawn up.

1,45 m. h.; 0,98 m. br. C. — Life-size. — Bought 20 000 francs of M. Péreire in 1879. The repetitions are numerous. The best known ones are that of the Coutan coll. (in the middle distance, a woman is bathing, and another has her hair done up by slaves; dated 1828) and that of the Mourre coll. (the bather is seated on a grassy knoll, near a woman asleep; a landscape with bathing women, in the background; dated 1826).

***334. — Gérard** (Baron). — *Portrait of Charles X* (1757-1836).

In three quarters profile, to the right, the head facing the front, fully dressed in state; in the background, red hangings with gold fringes.

0,87 m. h.; 0,74 m. br. Oval-shaped. C. — Breast-piece, life-size. — Ordered by the king in 1825.

***189. — David.** — *The Oath of the Horatii.*

In a large hall, the father of the Horatii, in profile, to the left, draped in a red cloak, calls upon the gods to bless the weapons that he is going to trust to his sons. These three, standing, stretch out their arms in front of him. On the right, Camilla and Sabina shed tears, while the old mother holds her grandchildren in her embrace. In the background, a gallery with three arcades separated by columns.

3,30 m. h.; 4,27 m. br. C. — Life-size. — Engr. by Morel. — Painted in Rome, in 1784. — Salon of 1785. Bought 6000 francs. There is a repetition, painted by Girodet and touched up by David in 1789, which was exibited, in 1826, in the Le Brun gallery, for the benefit of the Greeks.

***417. — Ingres.** — *Homer, ranked among the gods.*

Before the peristyle of an Ionic temple, Homer sits in the middle, on a golden throne, with a sceptre in his hand: on the right, comes down from the sky, draped in a pink peplum, a goddess, holding in

her hands a palm and a crown, that she is going to lay on the poet's brow; at the foot of the throne, the Iliad and the Odyssey are sitting, the former on the left, in three quarters profile to the left, dressed in red, with a fierce look, having on her side the sword of Achilles; the latter on the right, in profile, to the right, clad in a sea-green cloak, rapt in thought, and holding the big oar of Ulysses. Around the poet, on the steps of the temple, the great poets and artists of all ages are grouped; on the left, Hesiod throws incense upon a tripod; Æschylus presents the list of his tragedies, Apelles guides Raphael, Virgil leans upon Dante; in the foreground, seen in half-figures, Tasso, Corneille and Poussin are together; on the right, Pindar holds a lyre, Plato converses with Socrates, Alexander carries in his hand the casket in which he shut up the works of the poet; foremost are Camoens, Racine, Molière and Fénelon. On the steps, Latin and Greek inscriptions. — Signed, on the left : INGRES, Ping^bat; on the right : ANNO 1827.

3,86 m. h.; 5,15 m. br. C. — Life-size. — Engr. by Martinet (Chalc. of the Louvre). — This picture was used, since 1827, as a ceiling for the hall IX of the Charles X Museum. After the universal Exibition of 1855, to which it was sent, the Administration transferred it to the Luxembourg and put a copy in its place.

***145. — Courbet. —** *Stags, fighting.*

Under a thick wood, on the left, a stag gores another stag with his horns; on the right, a third animal, wounded, is sadly troating. As a ground, the forest. — Signed : G. COURBET.

3,58 m. h.; 5,04 m. br. C. — Engr. by Lançon (Chalc. of the Louvre). — Salon of 1861, under the title: *le Rut du Printemps*. Bought at the painter's sale 41 900 francs.

***306. — Fromentin** (Eugène). — *An Arabian encampment.*

In a landscape, before some tents, two white horses and three women are standing; afar off, bluish mountains.

1,02 m. h.; 1,42 m. br. C. — Fig. 0,24 m. — This picture, the last one the artist worked at, was left unfinished. Bought at the sale after his death. — *Musée du Luxembourg.*

***427. — Ingres. —** *Portrait of M^me Rivière.*

A brown young woman, is listlessy reclining on a sofa, in three quarters profile, to the right, her left arm resting on blue cushions; she wears a cream-coloured dress, with a cashmere shawl over her shoulders; a light gauze veil is laid over her black hair.

1,14 m. h.; 0,90 m. br. C. — Breast-piece, life-size. — Bequeathed by M^me Rivière (1870). — *Musée du Luxembourg.*

144. — Courbet. — *The wounded Man.*

A young man, facing the front, wrapped up in a blue cloak that he draws up with his left hand, leans his back against a tree, with his sword close to him. His half-unbraced shirt shows a bleeding wound. Landscape in the background. — Signed : G. COURBET.

0,82 m. h.; 0,92 m. br. — Half-fig., life-size. — Was denied admittance to the Salons from 1844 to 1847. Bought 11 000 francs at the painter's sale.

***424. — Ingres. —** *The Chapel of Sextus IV.*

In the middle, under a red canopy, fixed on the walls, that are decorated by the frescoes of Luca Signorelli and Botticelli, the pope sits, surrounded by high dignitaries, before him a monk bows; on the left, on benches, cardinals and bishops; in the background, below the part of the wall bearing the *Day of Judgment*, a group of prelates, and a priest saying mass. — Signed on the right: INGRES, 1820.

0,69 m. h.; 0,59 m. br. C. — Coutan coll. Presented by MM. Hauguet, Schubert and Millet (1883). — There is a repetition, without the monk bowing to the Holy Father. This canvas, painted in 1823, was exhibited in the Salon of 1824 and in the Universal Exibition of 1885.

***744. — Prud'hon. —** *Christ upon the Cross.*

On the right, rises the cross upon which Christ is nailed up, nearly level with the ground, the body, vhich the Magdalen, kneeling, holds in her embrace, turned in three quarters profile to the left; in the middle distance, on the left, the Virgin swoons away in the arms of a Holy Woman. — Signed at the foot of the cross: P.-P. PRUD'HON.

2,65 m. h.; 1,75 m. br. C. — Life-size. — Salon of 1824. This picture, the painter's last work, destined to the cathedral of Metz, was kept in Paris after the death of Prud'hon.

***643. — Millet. —** *Spring.*

In an orchard, a path, bordered with apple-trees in blossom, leads to a village, the thatched roofs of which are seen on the left. A storm has just abated and a rainbow appears in the clouds.

0,85 m. h.; 1,10 m. br. C. — Engr. by Toussaint. — Given by Mme Hartmann (1887).

***426. — Ingres. —** *Portrait of M. Rivière.*

He is seated in an arm-chair of the Empire style, in three quarters profile to the right, dressed in a dark chestnut-coloured coat and light chestnut-coloured breeches; his right hand leans on the arm of the chair; his left hand is slipped in his frock-coat; on the right, a table covered with a red cloth, on which volumes are laid. Ground of one uniform tint. — Signed: INGRES, *l'an XIII.*

1,16 m. h.; 0,90 m. br. C. — Knee-piece, life-size. — Bequeathed by Mme Rivière (1870). — *Musée du Luxembourg.*

***283. — Flandrin** (Hippolyte). **—** *An academical Figure.*

Near the sea, on a rock, a naked young man sits squat, in profile, to the right; his head on his knees, his arms crossed round his legs.

0,98 m. h.; 1,24 m. br. C. — Life-size. — Engr. by Danguin (Chalc. of the Louvre). — Salon of 1855. — *Musée du Luxembourg.*

***956. — Vernet. —** *The Barrier of Clichy* (*the defense of Paris in* 1814).

Before the barrier, marshal Moncey, on horseback, shows major Odiot, placed on the right, the point which must be defended: on

the left, a group of national guards, grenadiers and horsemen; on the right, two young soldiers, wounded, and a countrywoman sinking near her chattels; in the middle, gunners manœuvring their pieces behind the palings.

0,97 m. h.; 1,30 m. br. C. — Fig. 0,40 m. — Engr. by Japt. — This picture, excluded, on political grounds, from the Salon of 1822, was afterwards bought 4000 francs by M. Odiot, a colonel of the national guard, and given by him to the Chamber of the Peers. — *Musée du Luxembourg.*

***307. — Fromentin.** — *Egyptian Women on the bank of the Nile.*

On the right, at the foot of a hill, on the top of which is a Mosque, women are seated, some in light blue robes, others in darker clothes; two are standing; the sun is setting on the left.

1,20 m. h.; 1,05 m. br. C. — Fig. 0,35 m. — Bequeathed by Mme Boucicaut in 1887.

***189. — Troyon.** — *Oxen going to plough.*

In a large field, still enveloped in the morning mist, three pairs of oxen are coming forward, led by a ploughman with his goad; on the left, cattle grazing, and their shepherds.

2,60 m. h.; 4 m. br. — Salon of 1855. — *Musée du Luxembourg.* — " The heads with square muzzles, the falling dewlaps, the crooked knees, the thick necks of the brave beasts which are going to dig up the furrow in which man's bread will sprout, all that is brought out with the boldness and fulness of a master. " (Th. Gautier.)

*** 829. — Rousseau.** — *The old " dormoir " of lower Bréau.*

In the middle of a forest, a drove has stopped near a pool of water; some animals are quenching their thirst, others browse or chew their cud, lying on the earth. Background : the forest, with oaks, the leaves of which are growing yellow.

0,65 m. h.; 1,03 m. br. C. — Bought 51 000, in 1881, at the Edwards sale.

*** 305. — Fromentin.** — *Hawking in Algeria.*

On the right, Arab chieftains, on horseback, attended by other horsemen, bear hawks on their fists; on the left, valets, kneeling, prepare to let other hawks fly upon a dead hare; in the background, a servant brings three horses. A hilly landscape.

1,62 m. h.; 1,16 m. br. C. — Half-life-size. — Salon of 1863. — *Musée du Luxembourg.*

***817. — Léopold Robert.** — *Coming back from the pilgrimage to the Madonna of the Bow.*

In the middle, a waggon comes forward to the right, drawn by two oxen with gilt horns, the yoke of which is wreathed with foliage; in it a young girl is seated, clad in the Neapolitan dress, leaning on a crook adorned with flowers; behind her, a young man, standing, upholds her with his arms round her waist, and a countrywoman tries to untie the streamer of a nosegay that a singer carries perched on the fore-part, near a little musician; at the other end, another singer accompanies hinself with his mandolin. Two children walk before the waggon, the one carrying a thyrsus on his shoulder, the other striking the string of a musical instrument composed of three wooden mallets; on the left, peasants come up, singing. Afar

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

TROYON.

889. — *Oxen going to tillage.*

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

TH. ROUSSEAU.

827. — *A Forest's skirt, Fontainebleau.*

off, the gulf of Naples, with the town on the sea-coast; on the horizon, Vesuvius.

1,47 m. h.; 2,14 m. br. C. — Fig. 0,64 m. — This pilgrimage used to take place in the vicinity of Naples, at Whitsuntide. — Salon of 1827. Bought 4000 francs. — *Musée du Luxembourg.*

***748. — Prud'hon.** — *The Meeting of Napoleon I and Francis II at Sarutschitz, in Moravia, after the battle of Austerlitz.*

On the right, the emperor Napoleon, close to a brazier, rises and walks to meet Francis II, who comes from the right, attended by an aid-de-camp. In the middle distance, officers of all arms; in the background, the camp; on the horizon, a hilly landscape.

3,94 m. h.; 2,56 m. br. C. — Life-size. — Coll. of Louis-Philippe. Brought to the Louvre in 1835. A sketch of this picture was sold 400 fr. at the sale, after the painter's death, in 1823.

285. — Flandrin. — *Portrait of M^me^ Vinet.*

In full face, the body in three quarters profile to the right; a black mantle covers her shoulders; a black mantilla is laid over her hair, where red flowers are stuck.

0,60 m. h.; 0,52 m. br. C. — Breast-piece, life-size. — Bequeathed by M. Vinet (1880).

***838. — Scheffer** (Ary). — *The Death of Géricault.*

The painter is lying on his bed; in the middle distance, colonel Bro, standing, stoops over the dying man; in front, a painter, Dedreux-Dorcy, seated, holds his friend's hand and hides his face to weep. On the walls, somes sketches of Géricault. — Signed: A. SCHEFFER, 1858.

0,38 m. h.; 0,46 m. br. C. — Fig. 0,30 m. — Bought in 1858. — *Musée du Luxembourg.*

***827. — Rousseau.** — *A Forest's outlet at Fontainebleau.*

In the middle, cows are quenching their thirst in a pool of water, which reflects the outline of a tree; on both sides, oaks, the branches of which form an arbour; afar off, a plain in which cattle are browsing. Sunset.

1,42 m. h.; 1,94 m. br. C. — Salon of 1855. — *Musée du Luxembourg.*

***14. — Belly.** — *Pilgrims on their way to Mecca.*

Across a barren wilderness, the caravan is coming forward. At its head, on a dromadery, a saint, naked to the waist; behind him, pilgrims ride on camels, accompanied by drivers on foot. On the horizon, bluish mountains.

1,60 m. h.; 2,40 m. br. — Fig. 0,40 m. — Salon of 1861. — *Musée du Luxembourg.*

***284. — Flandrin.** — *Portrait of a Maiden.*

In lost profile, to the right, she is sitting in a chair, dressed in a white muslin bodice; in her crossed hands, she holds a book; she is sunk in her thoughts. — Signed: H. FLANDRIN.

0,65 m. h.; 0,52 m. br. C. — Breast-piece, life-size. — Bequeathed by M^me^ Mariette Genlis (1867).

***818. — Léopold Robert.** — *A Woman of the Campagna di Roma.*

Sitting on a rock, in three quarters profile to the left, her head nearly in face, she holds in her left hand a tambourine. Landscape in the background. — Signed : L[ld] ROBERT; Roma, 1824.

0,45 m. h. ; 0,35 m. br. C. — Under life-size. — Given by M. His de la Salle (1878).

*** 351. — Géricault.** — *Race Horses.*

Three horses, ridden by jockeys, at starting time.

0.25 m. h. ; 0,36 m. br. C. — The figures were painted by Bellangé, after Géricault's death. — Coutan coll. — Presented by MM. Hauguet, Schubert and Millet (1883).

*** 17. — Benouville** (Léon). — *St Francis of Assisi, dying, blesses his natal city* (October 4, 1226).

On the left, the saint, in profile to the right, is lying on a hand-barrow down on the ground, surrounded by his monks, who pray. He lifts up, and, with his right hand, blesses Assisi, the walls of which are profiled on the horizon. — Signed on the right : Léon BENOUVILLE, 1853.

0,95 m. h. ; 2,40 m. br. C. — Half-life-size. — Salon of 1853. — *Musée du Luxembourg.*

257. — Diaz de la Peña. — *Don't come in.*

Under a portico, on the right, a young woman, her throat naked, stands before a door closed by a curtain, that a little Love half-opens. With her right hand she beckons three women, standing by her left, not to come in; a Love, at her feet, keeps back one of them. — Signed on the right: N. DIAZ, 39.

0,61 m. h. ; 0,50 m. br. C. — Under life-size. — Bequeathed by M. C. van Ouwenhuysen.

*** 352. — Géricault.** — *Race Horses.*

Three horses, ridden by jockeys, are galloping to the right.

1,25 m. h. ; 0,37 m. br. C. — The figures and the ground are by Leprince. — Coutan coll. — Presented by MM. Hauguet, Schubert and Millet (1883).

184. — Daubigny (Charles-François). — *Grape-gathering in Burgundy.*

In a vine-yard, countrywomen are busy gathering the grapes: on the left, a cart, drawn by two oxen, loaded with a vat, and from which a man is coming down on a small ladder; two boys are lying in the foreground. In the background, a flat open country.

2,95 m. h. ; 1,70 m. br. C. — Salon of 1878. — Bought 10 000 francs by the State.

*** 216. — Delaroche** (Paul). — *Death of Elizabeth, queen of England* (1603).

On the left, at the foot of the steps of the throne, the queen, dressed in state, is lying on cushions ; she turns her livid head on the right, to Cecil, secretary of State, who kneels on one knee. Behind the queen, two women, kneeling, uphold her, and a third one, standing, hides her face and sobs; in the background, the Lord

Keeper of the Seals, the Lord Admiral and the archbishop of Canterbury. — Signed on the right : P. DELAROCHE.

4,20 m. h. ; 3,40 m. br. C. — Over life-size. — Engr. by Jazel. — Salon of 1817. — *Musée du Luxembourg.*

***816. — Léopold Robert. —** *The Harvesters in the Pontine Marshes.*

In the midle of the Campagna di Roma. a waggon, drawn by two buffaloes, is at stand. Ahead, the driver leans against the shaft; on the waggon, the master indicates to a servant the spot where he must pitch the tent, and a woman carries a babe in swaddling clothes; on the left, three harvest-women, two harvest-men are coming forward; on the right, two lads dance, the one blowing in a bag-pipe, the other holding his sickle above his head; a countryman, mounted on one of the buffaloes of the team, look at the dancers; in the middle distance, women are seated upon sacks. On the horizon, the Sabine mountains. — Signed on the left : LÉOPOLD ROBERT. Rome, 1830.

1,37 m. h. ; 2,11 m. br. C. — Fig. 0,66. m.— Engr. by L. Prévost and in *l'Artiste.* — Salon of 1831. — Bought by the king 8000 francs for his private gallery, and given to the Louvre after the painter's death.

***840. — Scheffer (Ary). —** *The Temptation of Christ.*

Standing on the summit of a mountain, Christ, in three quarters profile to the right, wearing a white cloak over a pink tunic, points out the heavens to the Devil, who shows him the earth.

3,38 m. h. ; 2,35 m. br. C. — Over life-size. — Ordered by the State in 1849, and paid 15 000 francs.

***83. — Brascassat. —** *Landscape and Animals.*

In a meadow, on the right, near a farm-house, a red cow looks at a dog jumping over a stile; in the middle distance, a black cow lies down, close by a goat which scratches herself; on the horizon, a drove, and a countrywoman sitting with her child. — Signed on the right : J. BRASCASSAT, 1845.

0,96 m. h. ; 1,30 m. br. C. — Salon of 1845. — Coll. of Louis-Philippe. — *Musée du Luxembourg.*

***847. — Sigalon. —** *The young Courtezan.*

In the middle, a young woman, wearing a feathered hat, with a white whimple which covers the lower part of her breast, in three quarters profile to the left, opens with her right hand a casket, that is offered to her by a nobleman dressed in a costume of the Renaissance style, leaning his elbow on a table, while she takes with her other hand a note, that a young man slips into her palm, on the right. A negro-woman, in the middle distance, charges the messenger to be secret. — Signed : X. SIGALON.

1,22 m. h. ; 1,38 m. br. — Half-fig., life-size. — Salon of 1822. — Bought 2000 francs. — *Musée du Luxembourg.*

***890. — Troyon. —** *Coming back to the Farm.*

On a path, preceded by a dog, yelping, some sheep, two cows

and an ass are coming forward, in full light. On the left, a pond, in which two cows quench their thirst, while four others go along; in the background, a clump of trees; on the horizon, a landscape in the shade.

2,60 m. h.; 3,90 m. br. C. — Salon of 1859. — Presented by Troyon's mother (1865). — *Musée du Luxembourg.*

609. — Lethière. — *Brutus sentences his sons to death.*

On a public place of Rome, on the right, sit upon a raised platform, Brutus in profile, stern-featured, and his colleague, Collatinus, who hides his face; behind them, the senators, drawn up in two rows, surround a statue of the She-Wolf. Before the platform, in the middle, lictors carry away the body of one of the brothers, while the other is standing, surrounded by friends who stretch out to the consul supplicating hands. On the left, the dismayed crowd, and, in the background, the monuments and ramparts of the town.

4,36 m. h.; 7,62 m. br. C. — Life-size. — Salon of 1812. — Bought 1500 francs by the King in 1819. — A sketch of this picture had been exhibited in the Salon of 1801.

*** 211. — Delacroix. —** *A Jewish wedding in Morocco.*

In the inner yard of a house, the inmates are placed along the walls: on the left, the women; on the right, the men, several of whom put some money into a dish that a servant presents to them. In the background, musicians squatting on the ground, and an almee who comes dancing to the right; from the balcony, some people look at this spectacle. — The sparkling light of the sun is softened by a velum hooked on the first story.

1,40 m. h.; 1,40 m. br. C. — Salon of 1841. Universal Exhibition of 1855. — Engr. by Wacquez, Chaplin (Chalc. of the Louvre), Hédouin. — *Musée du Luxembourg.* — This pictur, had been ordered by marquis Maison, who deemed 2000 francs, which the artist asked for it, too high a price, and did note take it. The duke of Orleans bought it for 1500 francs and gave it to the Louvre.

*** 416. — Ingres. —** *The Virgin with the Host.*

The Virgin, wrapped in a blue cloak which does not hide the red sleeves of her robe, in three quarters profile to the left, the head in full face, casts her eyes down, clasps her hands and adores the consecrated wafer placed on a chalice; two incense-bearing angels are by her sides. — Signed: S. INGRES, 1854.

Round-shaped. Diam. 1,13 m. — Half-fig., life-size. — This picture was ordered in 1851 and paid 10 000 francs. — Univ. Exhib. of 1855. There are several repetitions. The best known is the one which was painted in Rome in 1840, and which now belongs to the emperor of Russia. The two angels are replaced in it by St Nicholas and St Alexander, the patron saints of Russia.

425. — Ingres. — *Portrait of M. Cordier.*

In three quarters profile to the left, the head in full face, dressed in a frock-coat with gold buttons; a white cravat is tied up round his neck. In the left background, the Campagna di Roma. — Signed, on the left: INGRES. Roma, 1811.

0,90 m. h.; 0,59 m. br. C. — Breast-piece, life-size. — Bequeathed by countess Mortier, *née* Cordier (1886).

Cliché Braün, Clément et C^ie^.

Typogravure Georges Petit.

DELACROIX.

210. — *Algiers Women in their apartment.*

***256.— Diaz.** — *The Fairy with the pearls.*

A young woman, half-naked, with a pink drapery rolled up round her hips, leans her elbow against the basin of a fountain, the head in three quarters profile, to the right; at her feet three Loves play with pearl necklaces. In the background, a garden. — Signed on the left : N. DIAZ, 57.

0,66 m. h. ; 0,41 m. br. C.— Fig. 0,55 m. — Salon of 1857. — *Musée du Luxembourg.*

***428. — Ingres.** — *Portrait of M. Bochet.*

In three quarters profile to the right, he his dressed in a chestnut-brown frock-coat, a white waistcoat and a white neckcloth; in his right hand, he has a stick, and he holds his hat under his left arm. — Signed : INGRES. Rome, 1811.

0,93 m. h. ; 0,69 m. br. C. — Oval-shaped. — Breast-piece, life-size. — Purchased of the Bochet family in 1878.

***210. — Delacroix.** — *Algiers Women in their apartment.*

In a room of a harem, the walls of which are coated with faience bricks, three odalisks, gorgeously dressed, are listlessly reclining. The one, on the left, leans on a cushion and seems to muse about; another, in the foreground, is about to smoke a narghileh, the third one is sitting on her heels. Before them, a negro-woman, wearing blue cotton drawers, goes away to the right, while turning her head to her mistresses. In the background, a silk curtain is drawn up before a door's bay. — Signed : EUGÈNE DELACROIX, 1834.

1,77 m. h ; 2,27 m. br. C. — Life-size. — Engr. by Célestin Nanteuil and Waltner. — Salon of 1834. — *Musée du Luxembourg.* — This picture, ordered by the State, was paid 3000 francs to the artist.

147 *bis.* — Courbet (GUSTAVE). — *The Wave.*

The sky is black, the raging sea swells and breaks, to the left, on a beach, against forsaken boats.

1,15 m. h. ; 1,60 m. br. C. — Salon of 1870. — Bought 20 000 francs, in 1878, of M. Haro. — *Musée du Luxembourg.*

***551. — Le Prince** (XAVIER). — *Shipping cattle, at Honfleur.*

On the quay, to the right, countrymen and women, among cattle; on the left, a sailing ship, aboard which they are embarking cows; in the background, houses, and boats lying at anchor in a dock. — Signed, on the right : H.-X. LE PRINCE, 1823.

1,61 m. h. ; 1,63 m. br. C. — Fig. 0,22 m. — Salon of 1824. — Bought 3000 francs by Charles X.

***50 *bis.* — Bouchot.** — *General Bonaparte in the Council of the Five Hundred, at St-Cloud, on the 18th brumaire an VII (Novembre 10th, 1799).*

The scene is when, the council of the Five Hundred having met in the orange-conservatory, at Saint-Cloud, president Lucien Bona-

parte pronounces the dissolution of the Assembly, which his brother, with his grenadiers, has just invaded.

4,21 m. h. ; 4,01 m. br. — Life-size. — Coll. of Louis-Philippe. — Bought 9000 francs in 1840. — Centen. Exhib. 1889. — *Musée de Versailles.*

***213. — Delacroix.** — *The Taking of Constantinople by the Crusaders* (April 12nd, 1204).

Baudouin, count of Flanders, and doge Dandolo have just taken the town, that the soldiers are plundering. In the foreground, a nobleman on horseback, with his attendants, comes forward on a terrace; groups of citizens hurry to meet him, and fall on their knees, beseeching his protection; on the right, a maiden, half-dying, with her fair hair loosely flowing about, weeps by the side of her dead mother ; on the left, an old man, surrounded by his family, stretches out his arms towards the knight, while a soldier turns out of his own house a Greek, richly dressed. Afar off, the town in flames, and the blue waves of the Bosphorus ; in the horizon, the coast of Asia.

4,06 m. h.; 4,92 m. br. C. — Life-size. — Engr. by Frilley. — Ordered by king Louis-Philippe in 1838, this picture was exhibited in the Salon of 1841, and paid 10 000 francs. — *Musée de Versailles.* — There is a repetition with alterations, bought 8199 francs, in 1853, at the Bonnet sale, by M. Moreau, and a sketch paid 7100 francs by the duke d'Aumale at the Dauzats sale.

***843. — Schnetz.** — *A Vow to the Madonna.*

On the right, the altar of the Virgin is decorated with flowers and wax-tapers, before which country-folks are at prayers. In the middle, a lad, in profile, his face emaciated with the ague, a woolen blanket thrown over his shoulders, is seated on the floor, upheld on the right by his mother in tears; behind him, the father fervently clasps his hands. On the left, near the balustrade of the choir, a little girl carries a wax-taper and flowers, and a blind man stands, wrapped up in his cloak. — Signed on the altar, to the right : V. SCHNETZ.

2,84 m. h.; 4,90 m. br C. — Life-size. — Univ. Exhib. of 1855. — This picture, destined first to St Roch's church, was replaced there by a copy, and brought to the Louvre.

***141. — Corot.** — *Landscape.*

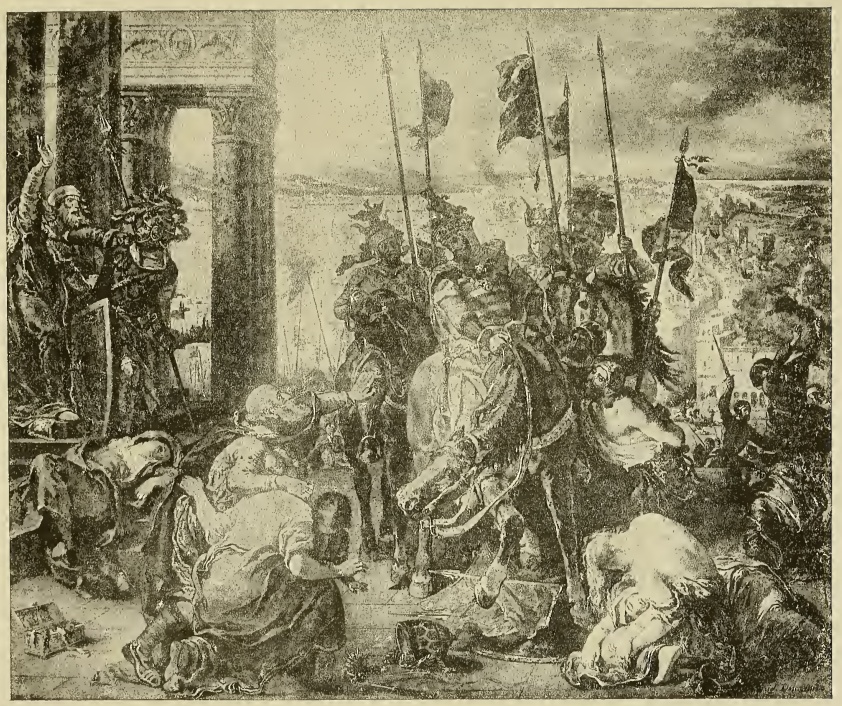
On the bank of a lake, to the right, a tree, the foliage of which spreads its shade over the shore; on the left, a young girl plucks away the leaves of a birch-tree ; by her sides, two children. Morning light.

0,64 m. h. ; 0,88 m. br. C. — Fig. 0,12 m. — Palace of Fontainebleau.

***204. — Decamps.** — *Towing Horses.*

In a canal, horses harnessed in pairs are coming forward to the left; the driver, mounted on one of them, stirs then up with his whip. In the right background, an inn. Effect of sunset. — Signed on a stone, to the left : 1842, DECAMPS.

0,62 m. h. ; 0,82 m. br. C. — Univ. Exhib. of 1855. — Given by M. Ravenaz (1880).



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

DELACROIX.

213. — *The Taking of Constantinople by the Crusaders.*

***146. — Courbet. —** *A Roebuck in the covert.*

A roebuck comes forward to the right, in a hollow brook, under the shade of herbaceous plants and willows.

1,11 m. h. ; 0,86 m. br. C. — Given by Mme Boucicaut.

254. — Diaz. — *At " la Reine Blanche. "*

A glade in the middle of a wood of oaks.

0,32 m. h. ; 9,42 m. br. — A study.

***347. — Géricault. —** *Five horses seen from the buttocks, in a stable.*

They are before their crib ; on the left, the head and chest of a sixth horse are visible.

0,38 m. h. ; 0,46 m. br. C. — Acquired for 1100 francs at the Mosselmann sale. — Was finished by M. Lehoux, who painted the unessential parts and the hoofs of the horses.

***772. — Regnault** (Henri). — *Portrait of countess de Barck.*

She stands in three quarters profile to the left, the head facing the front, wearing a white and pink dress ; on the head and breast, a black mantilla ; in her black hair a rose is stuck. The arms are folded on the waist ; in the right hand, a fan. In the background, tapestry hangings, with a coat of arms. — Signed on the left : *à M. le comte de Barck, souvenir bien affectueux de son ami* Henri REGNAULT. Madrid.

0,60 m. h. ; 0,44 m. br. C. — Under life-size. — Salon de 1869. — Bought 20 000 francs at the Beurnonville sale (1879).

***349. — Géricault. —** *Racing.*

Three horses, mounted by jockeys, are galloping to the right.

0,29 m. h. ; 0,41 m. br. C. — Painted in 1821, in England. — Given by M. His de la Salle (1878).

253. — Diaz. — *In the Covert.*

A wood of lofty trees, in which the rays of the sun dance and sparkle.

0,31 m. h. ; 0,42 m. br. C. — Bought 7700 francs at the painter's sale, 1871.

***209. — Delacroix. —** *The 28th of July 1830. Liberty leading the people.*

Upon a half-demolished barricade, strewn with dead and wounded men, Liberty, under the shape of a half-naked young woman, with the Phrygian cap on her head, holding a musket in one hand, and, in the other, the tricolored flag, turns in profile to the left, and inspirit the combatants who follow her. On the right, a child shakes pistols ; on the left, a townsman franticly grasps his musket ; men of the common people escort them armed with broadswords ; on the right, the towers of Notre-Dame, and a squadron of horse coming forward. — Signed on the barricade : Eugène DELACROIX.

2,60 m. h. ; 3,25 m. br. C. — Life-size. — Engr. by Salmon. — Salon of 1831. — Bought by the Direction of the Fine Arts and put in a garret, this picture was not placod in the

Luxembourg till after 1870. Univ. Exhib. of 1889. Was at that time transferred to the Louvre. — *The 28th of July* is a unique piece in the work of the master, who, for the first and only time, attempted to paint the modern dress. Delacroix considered this canvas enough to mention it as title to support his candidateship to the Academy of the Fine Arts, in February 1857.

***199. — David.** — *Portrait of Mme Récamier.*

She is half-reclining upon a couch, in three quarters profile to the right; she wears a light white linen dress, and a black ribbon in her curly hair; her bare feet are crossed. In the foreground, a candlestick.

1,70 m. h.; 2,40 m. br. C. — Life-size. — Engr. by Jacquet and David. — Painted about 1800. Bought 6180 francs, in 1826, at the sale after the painter's death. Centen. Exhib of 1889.

***409. — Heim.** — *King Charles X awarding the prizes to the artists, at the end of the Exhibition of 1824.*

The scene is the " Salon carré ", in the Louvre. On the walls are hung the most famous paintings of the Exhibition. In the middle, before a table, the king, surrounded by his courtiers, gives the ribbon of St Michael to Cartelier. By the latter's side, Carle Vernet has just received the star; in the right group, baron Gros and baron Regnault, both in full face, dressed as academicians, are noticeable in the foreground. By the king, viscount de la Rochefoucauld is standing with the list of the prizes to be awarded, near to count de Forbin, the directeur of the Museums. — Signed : HEIM.

1,72 m. h.; 2,56 m. br. C. — Salon of 1827. — Engr. by Jazet. — *Musée du Luxembourg.* — « The numerous figures, whose number amounts to more than a hundred and one, are grouped with much natural ease. Every head shows by its peculiar features that it is a true portrait. » (Th. Gautier.)

***217. — Delaroche** (Paul). — *Edward's Sons* (1473).

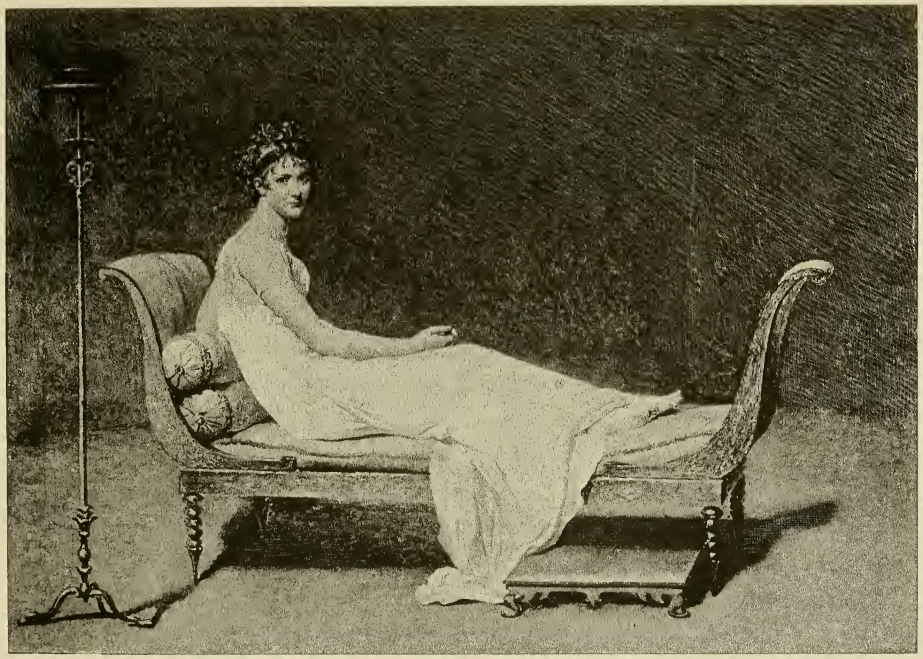
The two princes, confined in a room, in the Tower, are sitting on a four-posted bed, to the right; they interrupt the perusal of a book, on the approach of the murderers who are announced by the barking of a little dog, before the door, on the left. Edward, who is ill, leans on the shoulder of his brother, Richard, who turns to the left.

1,80 m. h.; 1,12 m. br. C. — Life-size. Engr. by Prudhomme. — Ordered by the Minister for the Home Department. Salon of 1831. — *Musée du Luxembourg.*

***389. — Gros.** — *Napoleon on the battle-field of Eylau* (February 9th, 1807).

Mounting a cream-coloured horse, dressed in a fur-trimmed grey pelisse, the Empereur comes forward to the right; he raises his right hand to the sky with a sad and vacant look; a wounded Lithuanian embraces his knee; other soldiers stretch out their arms to him. In his staff, Berthier, with a fur flat cap; Murat, on a spirited horse, easily known from his white egret; Soult, Davout, etc. In the foreground, on the snow, dead bodies, and wounded men whom surgeons attend to; afar off, the columns of the army, and, on the horizon, against a grey sky, the village of Eylau in flames.

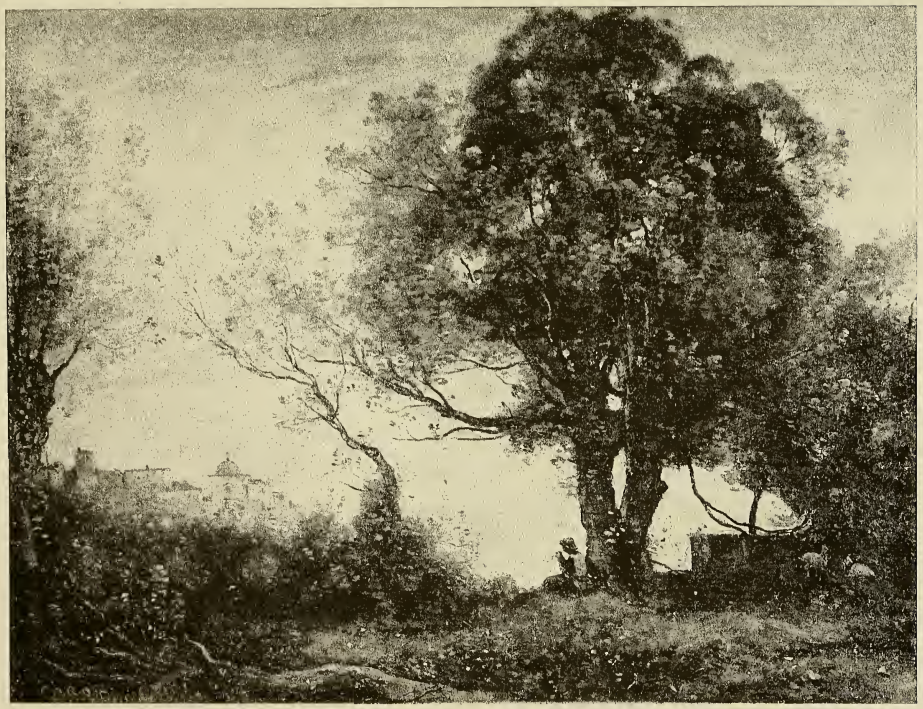
5,33 m. h.; 8 m. br. — Over life-size. — Engr. by Vallet and Dortman — The subject of



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

DAVID.

199. — *Portrait of Madame Recamier.*



Cliché Braün, Clément et Cie. Typogravure Georges Petit.

COROT

A Recollation of Italy.

Cliché Braun, Clément et C^ie^. Typogravure Georges Petit.

FRANÇOIS MILLET.

643 *bis.* — *The Gleaners.*

the battle of Eylau was put up for competition in 1807. Gros having got the prize over twenty five competitors, his picture was bought by the State 16 000 francs.

*** 212. — Delacroix.** — *Don Juan's boat.*

In the middle of a boat lost in the Ocean, a group of shipwrecked people, having put their names into a hat, wait with anxiety to know him that fate will designate to be the victim ; on the bow, three starved men seem to be quite spent ; on the right, near a dead woman, a ship-boy leans on his elbow, and an officer, wrapped up in his cloak, hides his face. — Signed on the left : 1841.

1,90 m. h. ; 1,95 m. br. — Salon of 1841. Univ. Exhib. of 1855. — The subject is taken from lord Byron's poem. — Given to the Louvre by M. Adolphe Moreau (1883). — There is a sketch of this picture, which was knocked down for 7500 francs, at the Durand-Ruel sale, in 1881.

*** 141 *bis.* — Corot.** — *A Recollection of Italy.*

On the bank of a lake, in the shade of spreading trees, a little shepherd is sitting, and plays on the flute; two goats are close to him ; in the right background, a town rises like an amphitheatre ; in the foreground, the trunk of a cut down tree ; in the sky, long streaks of clouds, the outlines of which are tinged with rosy colour by the sunset. — Signed on the left : COROT.

0,62 m. h. ; 0,76 m. br. C. — View taken at Albano. — Given by M. Lallemant in 1892.

*** 643. — Millet** (Jean-François). — *The Gleaners.*

In a field which has just been reaped, three women, in profile, to the left, are gleaning the ears of corn ; the one in the foreground is scarcely bent ; the two others, stooping to the ground, pick up the ears with one hand, and with the other hold bundles of gleaned corn, already tied up. In the background, the harvesters heap the crop in stacks ; on the right, in front of a farm-house, a man on horseback. — Signed on the right.

0,82 m. h. ; 1,58 m. br. C. — Fig. 0,48. — Salon of 1857. — This work was much discussed ; some saw in this painting of country manners a charge against the distress of the low people. " These are, said Paul de Saint-Victor, the *Parques* (Fatal Sisters) of Pauperism." Most critics, however, appreciated the grandeur and serenity of this canvas. — " *The Gleaners*, said Edmond About, neither appeal to charity nor to hatred ; they glean their bread mite after mite, with the acting resignation that is the virtue of the peasant. " Bought 2000 francs by M. Binder, this canvas was sold, for a very high amount of money, by M. Bischoffsheim to Mme Pommery, of Rheims, who bequeathed it to the Louvre in 1881.

*** 208. — Delacroix.** — *Scenes of slaughter, in Chios.*

In the foreground, a group, of wounded people, who wait for death ; in the middle, two lovers clasping each other, close to a dying man who his upheld by a young girl, kneeling, her breast uncovered : on the left, a palikar, standing in an attitude of resignation, and, at his feet, a woman embracing her child ; on the right, an old Greek woman, looking wild, and a child crawling to the bosom of his dead mother. In the middle distance, a Turkish horseman draws his sword to strike a soldier, who clings to his saddle ; at the tail of the prancing horse, a young girl is fastened, who tries to hide her face.

Afar off, fighting in the plain, and, on the horizon, the sea. — Signed: EUGÈNE DELACROIX.

4,22 m. h.; 3,52 m. br. C. — Life-size. — Engr. by Masson and Laguillermie (Chalc. of the Louvre). Salon of 1824. — Bought by the State 6000 francs. The studies for this picture are numerous. One of them, which was exhibited in the salon of 1824, is composed of the mother and child. It was knocked for 3650 francs to M. Auguste Vacquerie at a sale which took place at the Hôtel Drouot in 1876. " Beautiful as one of Niobe's daughters, affecting as a Christian martyr, the maiden dragged along by the rider, takes, in the middle of those scenes of horror, the divine aspect of an allegory. She is Greece, spoiled and violated, struggling with the oppressor. " (Paul DE SAINT-VICTOR.)

830. — Rousseau. — *A Marsh in the " Landes. "

In the middle of a swampy plain comes, to the right, a drove, seeking to reach a wood of fir-trees: on the horizon, the Pyrenees.

0,63 m. h.; 0,97 m. br. C. — Engr. by Greux (Chalc. of the Louvre). — Hartmann sale. It was in 1849 that the painter, in a journey with Jules Dupré, conceived the first idea of this picture.

770. — Regnault (HENRI). — *General Prim (October 18th 1868).

The general, coming from the right, stops short his nag, a splendid black Andalusian, that stands stiff on his fore-legs, and covers his bit with foam. He is bare-headed, with his hair stuck on his forehead, in three quarters profile, on the left; he his dressed in breeches, a tunic of a very dark blue colour, with golden cuffs, and a red sash; he reins up his horse with the left hand, and, with the right, holds a gold-laced dark blue cap. A band of peasants in arms, bearing standards, are moving about in the background. —Signed: H. REGNAULT, Madrid, 1869.

3,15 m. h.; 2,58 m. br. C. — Life-size. — This portrait, commenced in Madrid directly after the events of October 1868, did not please the general who did not keep back his discontent from the painter. " Unwilling to make any alteration in the picture ", wrote Regnault to a friend. " and unwilling, likewise, to condemn the general to the supplice of unceasingly seeing himself under the shape of an indecent man who has not washed his face (these are his own words), or to take away, by changing his head-dress, the heroic and legendary touch that I have sought to give him. I beg him kindly to forget his portrait as if it were a dream. " The painter sent the picture to Paris in the Salon of 1869. — *Musée du Luxembourg.*

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Henri Regnault.

770. — *Equestrian portrait of Juan Prim.*

HALL XVI

FRENCH SCHOOL OF THE 18th CENTURY

This hall, situated on the east of the Louis XV hall, is contained in the buildings of the new Louvre; it is built above the Denon gallery, which takes up a part of the old riding-school of the Pages.

***670. — Oudry.** — *The Farm.*

On the right, a countrywoman draws water from a well; in the middle, cows and sheep, round a pool of water, where ducks are swimming; on the left, near a tree, a woman, seated, wiht a little girl by her side, and before her, another woman having a distaff in her hands; behind, an ass bearing a pack-saddle. In the middle distance, the buildings of the farm, and a cart of hay, from which a man passes trusses to a peasant in the hay-loft; in the background, a field, with harvesters in it, and a bridge over a winding river. — Signed on a stone, to the left : J.-B. OUDRY, *peintre ordinaire du Roy*, 1750.

1,30 m. h.; 2,12 m. br. C. — Fig. 0,14 m. — Coll. of Louis XV.

***411. — Huet** (Jean-Baptiste). — *A Dog assailing two geese.*

On the left, a dog, with threatening fangs, rushes upon geese that squeak, surrounded by their goslings; on the right, a large copper pan. Landscape in the background.

1,30 m. h.; 1,62 m. br. C. — Engr. by Huet junior — Salon of 1769. — Reception piece for the Academy.

***902. — Van Loo** (Louis-Michel). — *Portrait of the architect Jacques-Germain Soufflot* (1714-1781).

In three quarters profile to the right, with powdered hair, the face turned to the left, he is sitting in an arm-chair. Chestnut-brown clothes and lace frill; round the neck, a black string; in the right hand, a copper charcoal-pencil-case. Before him, on a table, a square, a ruler and compasses.

0,77 m. h.; 0,66 m. br. C. — Knee-piece, life-size. — Given by M. Soufflot in 1880.

***386. — Grimou.** — *Portrait of a young military man.*

In profile, to the right; he vears on his fair hair a crimson flat

cap adorned with two feathers, a yellow and a white one: on his breast a cuirass; round his neck, a yellow scarf; at his ear, a pearl.

0,58 m. h.; 0,47 m. br. C. — Breast-piece, life-size. — Ancient coll.

***689. — Pater** (Jean-Baptiste-Joseph). — *A rustic Feast.*

On the right, tents are pitched near a clump of trees; in the middle distance, a woman, with a white and pink satin dress, in the centre of the picture, is almost reclining on the knees of an officer in a yellow costume, who holds out his glass to a servant-girl standing by his right: a soldier talks with a countrywoman sitting on the grass, with two children by her sides, and two young men, at a table, look at a couple dancing. In the left foreground, a beggar-woman with her children, near a soldier asleep, a horseman, a horsewoman, a young woman, wearing a grey dress and a white veil and standing between two young men, one of whom, seated, leans upon a staff, and the other, upright, raises his glass. In the background, sundry groups, a tower, and afar off, a village at the end of a road.

1,14 m. h.; 1,54 m. br. — Fig. 0,15. — Reception piece for the Academy (1728); was entitled then: *Réjouissances de soldats.*

***764. — Raoux** (Jean). — *Telemachus relates his adventures to Calypso.*

On a bench covered with the skin of a beast, in the middle, Calypso is sitting, clothed in a low-cut dress, in three quarters to the right, listening to Telemachus; between them, in the middle distance, Mentor. In the right foreground, a nymph, seated, is attentive; on the left, another, holding a lyre, talks with one of her companions; a fourth nymph, near Calypso, stoops forward. In the background, a grotto, and, on the sea, a stranded ship.

1,44 m. h.; 1,48 m. br. C. — Fig. 0,50 m. — This picture, painted for the Regent, was lodged in the Palais-Royal. It was afterwards brought to the Louvre, then given by the king to the duke of Orleans in 1817, and came back to the Museum, under Louis-Philippe.

***98. — Chardin.** — *The Attributes of the Arts.*

On a wooden console is placed, in the middle, a plaster statuette representing a woman seated and draped, in three quarters profile, to the left. On the left a square, medals, a pallet and brushes; on the right, a sculptor's chisel, a roll of paper, books and a brass ewer. — Signed on the right: CHARDIN, 1765.

0,92 m. h.; 1,46 m. br. C. — Salon of 1765. — Was placed above the door in the drawing room of the castle of Choisy. — Coll. of Louis XV.

***868. — Tocqué** (Louis). — *Portrait of Louis of France, Dauphin, son of Louis XV, at the age of ten* (1729-1765).

Clad in a red coat, breeches of the same colour and a gold embroidered white waistcoat, wearing crosswise the blue ribbon of the Holy Ghost, the Dauphin stands in three quarters profile to the right, his visage, set in a powdered wig, facing the front: his right hand leans on his hip, and, with the left hand, he points at an

earthly globe placed on the floor, close to a table. On the left, maps; in the background, in a gallery, a balustrade, and blue hangings, drawn up. — Signed : C. TOCQUÉ, *pinxit*, 1739.

1,95 m. h. ; 1,46 m. br. C. — Life-size. — Engr. by Thomassin. — Coll. of Louis XV.

811. — Hubert Robert. — *Landscape.*

On the left, a young girl draws water out of a brook which springs from a grotto, in the farther end of which a Love is lying; on the right, willows border the bank. Cloudy sky.

0,40 m. h. ; 0,33 m. b. B. — Ancient coll.

203. — Debar. — *A rustic Feast.*

On the right, under a clump of trees, two musicians, the one with a bag-pipe, the other with a guitar; a group of spectators, some standing, others sitting, surround a young woman, wearing a low-cut white dress and a yellow veil, and look at a peasant who dances, holding a bottle and a glass; in the middle of the foreground, children and a dog; in the background, the plain, with horsemen, and tents pitched up on the bank of a river.

0,95 m. h. ; 1,30 m. br. C. — Fig. 0,18 m. — Reception piece, for the Academy (1727). — According to d'Argenville, this picture represents *the Fair of Bezons.*

*** 42. — Boucher.** — *The Goal.*

On the right, two Loves burn arrows that they pull out of two quivers; in the sky, two doves and three Loves uphold, in a cloud, a target, in the centre of which a heart transfixed by an arrow is engravet; a fourth Love flies above the target and carries two crowns. In the background, a forest on the bank of a brook.

2,60 m. h. ; 1,60 m. br. C. — Coll. of Louis XV.

*** 671. — Oudry.** — *A dog chained to his kennel.*

On a flag-stone pavement, a yellow spotted, white hound, stands, the body turned to the left, the head to the right, looking at a china bowl, full of water.

1,15 m. h. ; 1;35 m. br. C. — Salon of 1731. — Formerly attributed to Desportes. — Ancient coll.

*** 654. — Natoire** (Charles-Joseph). — *The Three Graces.*

The three goddesses are resting upon a cloud; in the middle, one of them, stretched out, in three quarters profile to the right, leans on the knees of her companion, sitting on the right, in profile, near a quiver and a bow; the third, in the middle distance, seen from the back, turns her head to the right; all three bear in their hands a wreath of flowers, an end of which is hold by a Love. — Signed : C. NATOIRE.

0,92 m. h. ; 1,38 m. br. C. — Under life-size. — Ancient coll.

*** 465. — Lancret.** — *Winter.*

On a frozen lake, a man, wrapped up in a red cloak, with a fur cap on his head, is skating ; on the left, a young man, bare-headed,

kneeling on one knee, ties up his skate; near him, his hat and cloak; on the right, a gentleman raises up a lady who has fallen; on the bank of the lake, four women, variously dressed, their hands in their muffs, and a man, are looking at the skaters. In the middle distance, on the left, a fountain; afar off, a landscape in a mist.

0,68 m. h.; 0,88 m. br. C. — Fig. 0,28 m. — Engr. by T. de Mare (Chalc. of the Louvre). — In the Salon of 1738, Lancret had exhibited four pictures representing the *Seasons*, and destined to the castle of La Muette. They are probably nos 462, 463, 464, 465.

*** 464. — Lancret. —** *Autumn.*

Before a clump of trees, in the middle, two women and a man are eating, seated on the ground, before a table-cloth on which victuals are spread; a girl, standing behind them, looks on the left at a driver who is near an ass; on the right, a young man, with a glass in his hand, speaks to a country girl who listens to him, casting down her eyes, and bearing a basket on her arm. In the background, a landscape, with vine-yards in which grape-gatherers are at work.

0,68 m. h.; 0,88 m. br. C. — Fig. 0,25 m. — Engr. by T. de Mare (Chalc. of the Louvre).

*** 463. — Lancret** (Nicolas). — *Summer.*

On the right, four women and two men are dancing in a ring; one of the dancers tries to kiss the woman next to him; in the middle, a young man and a girl are sitting near each other upon a sheaf; on the left, among the corn, a harvester binds a sheaf up, and another holds ears of corn in his arms. Landscape in the background; afar off, a church-steeple.

0,68 m. h.; 0,88 m. br. C. — Fig. 0,25 m. — Engr. by Champollion (Chalc. of the Louvre).

*** 462. — Lancret** (Nicolas). — *Spring.*

Near a clump of trees, on the right, a young woman, in a satin dress, takes a flower that a girl, standing, on the left, offers her in a basket: a countrywoman listens to a musician who plays on the galoubet; in the middle, a young woman, seen from the back, looks at a net, the rope of which is pulled by a sportman, and in which birds are caught; the background is a landscape, with a river over which a bridge is thrown.

0,68 m. h.; 0,88 m. br. C. — Fig. 0,25 m. — Engr. by Champollion (Chalc. of the Louvre).

*** 275. — Dumont** (Jacques), called the Roman. — *Mme Mercier, the nurse of the duke of Anjou, afterwards Louis XV, surrounded by her family.*

In the middle of a room, Mme Mercier, sitting in three quarters profile to the left, holds on her knees a half-length portrait of the duke of Anjou. She wears a gold embroidered blue dress, round her neck a fur boa, on her white hair, a white bonnet. On the left, two young noblemen stand: the one, an officer, in red regimentals, with a

cocked hat, leans upon a chair; the other is bare-headed, in a court-dress. — At Mme Mercier's feet, a maiden, in a blue and white dress, is kneeling, and behind her four figures stand up, among whom an *abbé* and a young woman, all gazing at the portrait. On the right, a middle-aged woman, in a flowered dress and a blue mantle, is seated, in profile to the left, the head facing the front, busy at crotchet-work; a young man is leaning against her chair, and an old servant calls to a dog. — Signed on the left : J. DUMONT, *pinxit* 1737.

2,23 m. h.; 3,80 m. br. C. — Fig. life-size. — Acquired in 1888, at the sale of Héron de Villefosse, for 8550 francs.

168. — Coypel (Antoine). — *Athaliah driven out of the Temple.*

In a hall of the palace, Jehoash sits on a throne; before him stands the high priest Jehoiada and his wife; between them both, on a cushion, a shield and a sword, and, in the foreground, the crowd, falling prostrate before the young king. In the middle distance, on the right, a body of warriors; on the left, Athaliah struggles, in the arms of soldiers who drag her along; in the background, the arcades of the palace, through which a court-yard is seen.

3,45 m. h.; 7 m. br. C. — Life-size. — Engr. by Audran (Chalc. of the Louvre). — Salon of 1704. Painted by order of the king towards 1710.

***234. — Desportes** (François). — *A Bitch and two partridges.*

To the left, a black spotted white bitch, on a knoll, turns her head to two partridges on the right which hide themselves behind a tuft of mullen; afar off, a lake surrounded with trees. — Signed : DESPORTES, 1720.

1,15 m. h.; 1,30 m. br. — Coll. of Louis XV.

***655. — Natoire.** — *Juno.*

Reclining on a cloud that zephyrs bear, in profile, to the left, Juno, holding a sceptre, clad in a white drapery kept up by a sash, listens to Iris, who lies at her feet; on the right, a peacock; on the left, a rainbow, and birds which fly about in the sky.

1 m. h.; 1,32 m. br. C. — Under life-size. — Ancient coll.

***224. — Desportes** (François). — *Portrait of a Sportsman.*

Clad in violet clothes, grey gaiters and a white cravat tied up round his neck, he his sitting on a stone, in three quarters profile, to the right; his visage, facing the front, is set in a grey wig; he holds a ferret on his knees; by his side, a hare and a duck; behind him a spaniel; landscape in the background.

1,48 m. h.; 1,14 m. br. C. — Knee-piece, life-size. — Salon of 1704, under the name *Un Chasseur qui se repose* (*A Sportsman at rest*). — Purchased in 1838 of baron d'Epremesnil, together with eighteen other pictures, for 3000 francs.

***897. — Van Loo** (Carle). — *The Wedding of the Virgin and St Joseph.*

On the steps of the altar, are kneeling, on the right, St Joseph, in profile to the left, wearing a blue garment and a yellow cloak,

crowned with white flowers and holding a lily; on the left, the Virgin, in three quarters profile to the right, dressed in a red robe, a blue cloak and a white veil, with a crown of roses on her head. In the middle distance, the high priest, between the two spouses, supports with one hand the arm of the Virgin, to whom Joseph presents the wedding ring, and leans his other hand on a book that a child holds out on the right; on the left, behind the Virgin, St Anne and two bystanders. Above the altar, decorated with the seven-branched candlestick, near a drawn up green drapery, the Holy Ghost is hovering. In the background, the columns of the temple. — Signed, on the first step of the altar : CAROLUS VAN LOO, *inv. et pinx.*

0,62 m. h. ; 0,36 m. br. C. Arch-shaped. — Fig. 0,35 m. — Engr. by Dupuis, J. Bein, Filhol and Landon. — This picture, executed in 1730, was in the coll. of M. de Julienne, and was bought 4000 francs in 1801 at the Tolozan sale.

798. — Hubert Robert. — *The " Maison Carrée ", or Square House, at Nismes.*

In front of the temple, seen in three quarters profile, a Roman soldier is sitting on the fragment of a column; at the foot of the stairs, that a man, wrapped in a red cloak, ascends, an old man, between two children, speaks to a youth. On the right, a sarcophagus, fragments of columns, and a woman with a little girl. On the left, the Arenas; in the right background, on a height, the « Tour Magne », at the foot of which peasants pass, driving a waggon. — The painter has put together on the same spot three monuments which are, in reality, far remote from one another.

2,42 m. h. ; 2,45 m. br. C. — Fig. 0,25 m. — Salon of 1787. — Bequeathed to Louis XVIII, in 1822, by the widow of the painter.

***9. — Aved.** — *Portrait of Marquis de Mirabeau* (1715-1789).

He stands in a room, the body in three quarters profile to the right, the face to the left, clad in a violet silk dressing-gown, a white waistcoat and a cravat of the same colour ; his hair is powdered. In his left hand, he carries a volume, the *Polybe* of M. Follard, and, with the right hand, he points out, on a table, a bundle of paper on which these words are written : « C. Julii Cæsaris Commentariorum ». In the background, a drawn up drapery discloses a library

1,45 m. h. ; 1,12 m. br. C. — Half-fig., life-size. — Salon of 1743. — Bought 800 francs, in 1850, of Mme de Villeneuve.

808. — Hubert Robert. — *The Ruins of a Temple.*

In the foreground, peasants surround a fire, above which a pot is hung; one of them brings faggots; in the middle distance, on the left, near the columns of an Ionic temple connected by an architrave, a woman lays out linen; on the right, a terrace and a garden.

1,71 m. h. ; 0,98 m. br. C. — Fig. 0,25 m. — Comes from the castle of Saint-Cloud.

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

NATTIER.

657. — *The Magdalen.*

935. — Vernet (Claude-Joseph). — *View of San Angelo Bridge and Castle, in Rome.*

In the middle, the Tiber, where fishers, some in a boat, others mounted on a rock, pull up their nets; on the left, a wide spreading pine-tree, and the castle; in the background, the bridge; on the right, houses, the foot of which bathes in the river.

0,40 m. h.; 0,77 m. br. C. — Fig. 0,05 m. — Engr. by Guttemberg, Daudet, Filhol and Landon. — Was in the cabinets of the duke of Choiseul and M. Boutin. — Ancient coll.

855. — Subleyras. — *The Martyrdom of St Hippolytus.*

The saint, fastened by the feet to a horse's tail, is dragged away to the left. In the middle distance, a horseman urges on the beast with whips; on the right, a woman is lying dead, and, in the air, angels present a crown; on the left, two bodies of martyrs, and, on a throne, the emperor Valerius, surrounded by his counsellors.

0,74 m. h.; 1 m. br. C. — Fig. 0,46 m. — Ancient coll.

***527. — Vigée-Lebrun** (M^me^). — *Portrait of Stanislas Poniatowski, the last king of Poland.*

Facing the front, the head in three quarters profile to the right; butonned up blue coat; fur-lined red cloak; blue ribbon crosswise; white cravat, lace frill, powdered hair; the right hand is thrust in the coat.

0,98 m. h.; 0,78 m. br. C. — Breast-piece, life-size. — Bequeathed in 1883 by M. Tripier-Lefranc.

***375. — Greuze.** — *A Girl. An Academical Figure.*

In three quarters profile, to the left, wearing a white whimple; round the neck, a yellow kerchief: in her fair hair, a blue ribbon.

0,46 m. h.; 0,33 m. br. C. — Breast-piece, life-size. — Ancient coll.

859. — Subleyras. — *St Benedict raising a child from the dead.*

On the left, on the steps of a flight of stairs, St Benedict puts his face close to the dead child. The father, sitting near the corpse, gazes at the working out of the miracle; in the middle distance, on the right, five monks are standing; ahead, a peasant, carrying a basket; in the background, the monastery.

0,50 m. h.; 0,32 m. br. C. — Fig. 0,27 m. — Ancient coll.

***657. — Nattier** (Jean-Marc). — *The Magdalen.*

In a grotto, the sinner is sitting, in three quarters to the left, dressed in a white silk robe, her head leaning on her left arm; she holds on her knees an open book on which one reads : « *Psaumes de la pénitence* ». Her bare feet are in sandals fastened on with small bands; her loose hair is of a pale yellow. On the right, rocks and a few thin shrubs; in the foreground, a pool of water. Through the opening of the grotto, one descries a little waterfall, and, in the fields, a thatched cottage. — Signed : NATTIER PINXIT.

0,71 m. h.; 0,76 m. br. — Fig. 0,70 m. — Ancient coll.

***374. — Greuze.** — *A Girl. An Academical Figure.*

In three quarters profile, to the left; the half-open bodice leaves the left breast uncovered; in her fair hair a blue ribbon is tied up; her eyes are raised to the sky with a painful look.

0,41 m. h.; 0,33 m. br. C. — Breast-piece, life-size. — Ancient coll.

895. — Van Loo (Jean-Baptiste). — *Diana and Endymion.*

Endymion is lying asleep on the ground, in three quarters to the right, his right arm lifted up: he draws back, with his left hand, the folds of a drapery; by his side, a dog; before him, upon a cloud, Diana, seen nearly from the back, her face in profile to the left, with a cloak floating about her body, stretches out her arm to the young man, whom a little Love points out to her.

2,12 m. h.; 1,73 m. br. — Life-size. — Reception piece for the Academy (1731). — *Musée Napoléon.*

936. — Vernet (Claude-Joseph). — *The Ponte Rotto, in Rome.*

In the right foreground, fishermen are sitting on the bank of the Tiber; in the background, the bridge, of which three arches only are left, and houses which border the river; a rosy campanile rises on the horizon.

0,40 m. h.; 0,77 m. br. C. — Fig. 0,05 m. — Engr. by Guttemberg, Daudet, Filhol and Landon. — Has figured in the cabinets of the duke of Choiseul and M. Boutin. — Ancient coll. The fellow of N° 935.

***536. — Lemoine** (François). — *Juno, Iris and Flora.*

Sitting in a chariot, amidst the clouds, Juno, in three quarters profile to the right, bears in her right hand a sceptre, and stretches out her left arm towards a Love who flutters at her feet near a peacock; in the middle distance, Flora, in three quarters profile to the left, is also sitting in a chariot against which Iris is leaning; a rainbow stands out upon the blue sky; in the left foreground, two Loves present wreaths of flowers to the goddesses.

1 m. h.; 1 m. br. C. — Fig. 0,35. — Ancient coll.

171. — Coypel (Antoine). — *Rebekah and Eliezer.*

In the middle, Rebekah wearing a blue dress and a white bodice, in three quarters to the right, accepts the presents that are proffered to her by Eliezer, standing by her right side, in a rich oriental dress; round the maiden, her companions stoop to gaze at the jewels, and one of them lifts up a vase. Behind Rebekah, a well. In the right background, a slave, driving camels; as a ground, a landscape, with a town before a rocky mount.

1,25 m. h.; 1,05 m. br. C. — Fig. 0,54 m. — Coll. of Louis XV. — Was placed, at Versailles, in the billiard-room.

384. — Grimou (Jean-Alexis). — *Portrait of the Painter.*

In three quarters profile, to the right, the head facing the front, the mouth smiling; clad in a violet garment with slashed sleeves; with the left hand, he lifts up a glass full of wine and, with his

right hand, takes a bottle laid before him on a table. — Signed at the bottom, on the right : ALEXIS GRIMOU, *pain par lui-même,* 1724.

0,58 m. h.; 0,47 m. br. C. Oval-shaped. — Half-fig., life-size.

***900. — Van Loo** (Carle). — *Portrait of Marie Leczinska, queen of France* (1703-1778).

She stands in three quarters profile to the left, wearing a dress with golden flowers on a white ground, adorned with silver bows. A blew cloak, strewn with flower-de-luces and lined with ermine,is thrown over her shoulders. Her left hand carries a fan; her right hand, which holds a branch of jessamine, is stretched out to a console supporting a half-length portrait of Louis XV, a cushion adorned with flower-de-luces, a royal crown, and a vase full of flowers. On the right, a crimson velvet throne. In the foreground, a little dog; in the background, a colonnade, behind which, a red drapery is drawn up; on the horizon, the fields. — Signed on the console : CARLE VAN LOO.

2,75 m. h.; 1,94 m. br. C. — Full-length fig., life-size. — Salon of 1747. — The head was done after that of the pastel by La Tour, to save the queen the trouble of sitting. — Coll. of Louis XV.

883. — Troy (Jean-François de). — *The first Chapter of the Order of the Holy Ghost, held by Henri IV, in* 1595.

In the church of the convent of the Grands-Augustins, on the right, the king, sitting on a throne, in three quarters profile to the left, wearing the order of the Holy Ghost round his neck, receives as new knights Henri of Bourbon, duke of Montpensier, who is kneeling, and Henri of Orleans, who bows, carrying his hand to his breast; round the king, are the four high officers of the Crown; in the middle distance, the usher and the herald at arms. In the galleries, the ladies of the court are present at the ceremony; behind the throne, a green drapery is hung, and the Holy Ghost flies in a golden halo. — Signed on a pedestal, to the right : DETROY, 1732.

3,84 m. h.; 3,20 m. br. C. Life-size. — This picture, placed, in 1773, in the choir of the church of the convent of the Grands-Augustins, where the reception of the knights of the Holy Ghost took place, was brought to the Louvre under Napoleon I. " It would be difficult to find in the whole French painting a more racy, manly and lofty picture. Dashed off in a spirited mood, this painting is the stroke of a master. " (Charles Blanc.)

860. — Subleyras. — *The Geese of Friar Philip.*

In a public place, Friar Philip, clad in a monk's garb, in profile to the left, keeps back his son, who shows him a group of women. In the background, the columns of a temple and a bridge over a river. — The subject is taken from a tale of La Fontaine.

0,30 m. h.; 0,23 m. br. C. — Fig. 0,21 m. — This picture, which belonged to the coll. of the duke of Penthièvre, in the castle of Château-neuf-sur-Loire, was brought to the Louvre under Napoleon I.

***33. — Boucher.** — *A Pastoral subject (the Bagpipe).*

A shepherdess, in a yellow petticoat, a white robe and a violet

bodice, is sitting in full face, with her legs bent up; in her hair flowers are stuck; she looks at a young shepherd, lying down by her left side, wearing grey breeches and a red vest, who holds out to her his bagpipe, to which she fastens a bow of ribbon; on the right, near a hedge, a sheep and a basket of flowers; on the left, at the foot of a tree, a dog and the shepherd's hat. — Signed on a log, in the middle : F. BOUCHER, 1753.

0,88 m. h.; 1,15 m. br. C. — Half-life-size. — Ancient coll.

***444. — La Fosse** (CHARLES DE). — *Moses rescued from the waters.*

On the right, leaning on one of her companions, the daughter of Pharaoh is standing on the bank of the river and looks, on the left, at Moses, whom two of her attendants take out of a wicker cradle floating on the Nile; behind the princess, a slave carries a parasol; by her side, three women are seated at the foot of a tree. Landscape in the background.

1,25 m. h.; 1,10 m. br. C. — Fig. 0,55 m. — Was formerly placed in the billiard-room, at Versailles.

***30. — Boucher.** — *Diana coming out of her bath with a companion.*

On the right, the goddess is seated on a knoll covered with different pieces of shot-coloured stuff, in profile, to the left, entirely naked, her right leg bent up over her left knee, stretching out her left foot which bathes in a brook; she holds in her hands a pearl necklace, and bends her head, adorned with a crescent and pearls entwined in her blonde hair, to one of her nymphs, kneeling at her feet, and naked likewise. On the right, a bow, and a heap of sundry heads of game; on the left, a quiver, two dogs which quench their thirst in the brook and, as a background, a landscape with reeds, brushwood and trunks of trees. — Signed : F. BOUCHER, 1742.

1,56 m. h.; 1,73 m. br. C. — Fig. 0,55 m. — Salon of 1742. — This picture, paid 3595 francs at the sale of M. de Narbonne in 1850, was bought by the State 3200 francs, in 1852, at the van Cuyck sale.

861. — Subleyras. — *The Hawk.*

In a room, on the right, a young man in a red coat is sitting at a table on which a hawk is placed amidst victuals. He takes up the hand of a young woman dressed in black, who rises and stoops to him. On the wall, a gun is hooked; in the foreground, a cat upon a chair, and a dog lying on the floor. The subject is taken from a tale of La Fontaine.

0,33 m. h.; 0,28 m. br. C. — Fig. 0,26 m. — From the coll. of the duke of Penthièvre in the castle of Châteauneuf-sur-Loire.

***31. — Boucher.** — *Venus asks Vulcanus to make weapons for Æneas.*

On the left, Vulcanus is sitting on a rock, holding a sword, the point of which he tries with his finger; at his feet, a quiver and

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

Boucher.

30. — *Diana, with a companion, after the Bath.*

sundry pieces of armour; he turns in three quarters profile to Venus, who comes forward on a cloud, in profile, to the left, having by her side a Love who carries a helmet. In the upper part of the picture, near the chariot of the goddess, three nymphs entwined in one another, and two swans: in the middle distance, behind Vulcanus, cyclops lighted up by the glow of the forge. — Signed : F. BOUCHER, 1732.

2,05 m. h.; 1,70 m. br. C. — Life-size. — This composition was destined to be executed in tapestry-work for Mme de Pompadour; it was paid 199 livres at the sale of marquis de Ménars.

1042. — French School of the 18th century. — *A Love Scene.*

On the right, in a grove, a young woman, seated, in profile to the left, with a yellow silk dress, a blue cloak and powdered hair, having a basket of fruits in her hand, accepts an armful of flowers, that she is presented with by a young shepherd, who kneels before her, leaning on a staff. In the middle distance, a maid stoops forward to see her mistress's face; on the right, a little girl. Landscape in the background.

0,21 m. h.; 0,26 m. br. W. — Fig. 0,11 m. — Coll. of Louis-Philippe.

***32. — Boucher.** — *A Pastoral subject (the Shepherdess asleep).*

In the middle, in the shade of a clump of trees, a blonde shepherdess is asleep, in three quarters profile to the right, leaning on her right arm. She is clad in a blue dress which discloses her breast, and in a pink cloak; at her feet, her crook and a crown of roses. A young shepherd, sitting, by her left side, on a red cloak, dressed in blue breeches and a yellow vest, looks at her; close to him, his hat and a wallet; on the right, four sheep near a small lake. Landscape in the background. — Signed : F. BOUCHER, 1743.

0,88 m. h.; 1,15 m. br. C. — Under life-size. — Ancient coll.

857. — Subleyras. — *The Mass of St Basil.*

In a church, in the middle distance, St Basil, bishop of Cœsarea, clad in his white episcopal vestments, in profile to the right, surrounded by his clergy, takes from a deacon's hands the holy pyx; in the foreground, before him, a child holds out to a man a basket full of loaves; and, on the right, the emperor Flavius Valens, who had come to compel St Basil to espouse arianism, swoons away between the arms of his officers; in the sky, two angels. Architectural decoration in the background.

1,34 m. h.; 0,78 m. br. C. — Arch-shaped. — Fig. 0,68 m. — Acquired for 6799 livres at the sale of Randon de Boisset in 1777. — This canvas is a reduction of the painting executed on a large scale at Rome, in 1745, for St Peter's church, where it has been replaced by a copy in mosaic, and whence it has been removed to the church Santa Maria degli Angeli.

***2722. — Kauffman** (Angelica). — German. — *Portraits of baroness of Krüdner and her daughter.*

Near a clump of trees, the young mother is sitting on a rock, in

three quarters profile to the left, in a white gauze dress kept up by a red sash, her fair hair flowing over her shoulders; in the left hand she holds two arrows; her right arm, partly hidden by a black mantlet, encircles the waist of her daughter, standing by her left side, in a white dress, over which a blue sash is tied up, and bending a bow with her two hands. Landscape in the background. — Signed on a rock, to the left : ANGELICA KAUFFMAN, pinx. Romae, 1786.

1,30 m. h.; 1,04 m. br. C. — Knee-piece, life-size. — Coll. of Napoléon.

***99. — Chardin.** — *The female Caterer.*

Standing on the right, the body facing the front, the head in three quarters profile to the left, a servant-girl, in white cap and bodice, with a lilac apron and a striped petticoat, lays a loaf on a kneading-trough; with the right hand, she holds a leg of mutton wrapped up in a napkin; in the foreground, on the floor, two bottles and a dish; on the left, in a room, a lady's maid, in a yellow dress, talks, on the threshold with a visitor whose face only is to be seen. — Signed, in the middle, on the wall : CHARDIN, 1729.

0,46 m. h.; 0.37 m. br. C. — Under life-size. — Engr. by Guérard and Lépicié, in 1742, with this quatrain : *A votre air, j'estime et je pense, — Ma chère enfant, sans calculer, — Que vous prenez sur la dépense — Ce qu'il faut pour vous habiller.* — " From your look, I deem and think, dear child, without any calculation, — you deduct from the household expenses — what you want for you finery ". — Salon of 1739. — Sold 164 livres to chevalier de la Roque in 1745. Collections of Dr Maury and Giroux senior in 1831. Bought in 1867 of M. Laperlier for 4050 francs. There is a repetition, whith alterations, of this picture, in the Lichtenstein gallery, at Vienna. " M. Chardin is always like to himself and always matchless, for such amusing little subjets. Everything he produces is liked by all; but what seems to be preferred this year is a *Cook coming back from the shambles and bread-market* (*Cuisinière revenant de la boucherie et du marché au pain*). " (*Description raisonnée des tableaux exposés au Salon du Louvre*, 1739).

***221. — De Marne** (Jean-Louis). — *A road.*

On a paved road, bordered with trees, to the left, a cart is drawn by two oxen and an ass, a countrywoman calls her cattle together, and, close to the frame, a mail-coach wheels away; on the right, before a farm-house, the door of which is open, a small public square with a Calvary; a man standing, talks there with a woman, seated; a cow comes back to the stable, and a knife-grinder is at work, while a young workman turns the wheel. Landscape in the background.

0,50 m. h.; 1,60 m. br. C. — Fig. 0,06 m. — Salon of 1814. Bought 1200 francs by Louis XVIII in 1815.

***820. — Roslin** (Alexandre). — *A Maiden decorates the statue of Love with a wreath of flowers.*

In a room, to the right, on a pedestal, a statue of Love asking silence; in the middle, a maiden, standing, in a white and pink satin robe, with flowers in her fair hair, in profile to the right, the head facing the front, is about to lay a wreath on the pedestal; on the left, a stool, a basket of flowers and a table, upon which a picture is placed. — Signed, on the socle; LE CHEV. ROSLIN, 1783.

1,40 m. h.; 1,05 m. br. C. — Half-life-size. — Salon of 1784. — Acquired in 1858.

797. — Hubert Robert. — *The triumphal Arch of Orange.*

In the left foreground, upon ruins, two peasants are sitting, who listen to a soldier with a helmet; in the middle, a woman is lying on the ground, with two little children close to her; against the triumphal Arch, seen in profile, two persons are talking together; in the middle distance, on the right, a caravan passes under a crumbling gate, and, on the left, rise the monument of St Remy and the theatre of Orange. — The painter has brought together on the same spot monuments which are, in reality, widely remote from one another. — Signed, on the left : H. ROBERT, 1767.

2,42 m. h.; 2,45 m. br. C. — Fig. 0,25 m. — Salon of 1787. — Given to Louis XVIII in 1822 by the widow of the painter.

***86. — Callet.** — *Autumn, or the feasts of Bacchus.*

In the left foreground, a drunken Bacchante, with blonde dishevelled hair, wrapped up in a blue cloak, in profile to the right, lets a vase drop from her hands and clings to the arm of a dancer. The latter holds by the hand a brown woman, with her breast uncovered, who gives her arm to a Bacchante, clad in the skin of a tiger and crowned with flowers; on the right, a priest, in profile to the left, calls upon the god before the altar; a sacrificer slays victims, and a child plays on a reed-pipe; in the background, a group of male and female dancers, near a circular temple.

3,23 m. h.; 3,23 m. br. C. — Life-size. — Salon of 1787. — Ordered by king Louis XVI as a model of tapestry-work for the Gobelins manufactory.

***170. — Coypel** (Antoine). — *Esther in the presence of Ahasuerus.*

In the middle, Esther, in a flowered robe, swoons away between the arms of Ahasuerus, who comes down from his throne to help her; on the left side of the queen, three female attendants; in the right foreground, at the foot of the throne, an old man in profile; on the left, a lighted tripod; in the background, through an arcade, a vista of gardens.

1,05 m. h.; 1,39 m. br. C. — Fig. 0,42 m. — Salon of 1704. — This picture, made to be reproduced in tapestry-work, was exhibited, in 1705, in the great gallery of the Louvre, on the occasion of the duke of Burgundy's birth. — Coll. of Louis XIV.

***666. — Oudry** (Jean-Baptiste). — *Blanche, a bitch of Louis XV's pack.*

On the right, a white bitch, with yellow ears, stops a pheasant which is rising behind a tuft of broom. Landscape, with a clump of trees, in the background. — Signed, to the left, on a stone : J.-B. OUDRY.

1,22 m. h.; 1,56 m. br. C. — Coll. of Louis XV. Probably the one of the two *Portraits de chiens couchants faits pour le roi*, exhibited in the Salon of 1743.

***97. — Chardin.** — *The Monkey antiquarian.*

On the right, a monkey is sitting, in three quarters to the left,

clad in a yellow dressing gown, looking at a medal with a magnifying glass; by his right side, a table, drawers for medals, and, upon a stool, some books; in the background, a stove, lighted.

0,80 m. h.; 0,64 m. br. C. — Oval-shaped. — Engr. by Surugue junior in 1743 under the title *l'Antiquaire*, with these lines of Pesselier: *Dans le dédale obscur des monuments antiques, — Homme docte, à grands frais pourquoi t'embarrasser? — Notre siècle, à des gens vraiment philosophiques — Offre assez de quoi s'exercer*: "In the dark of the monuments of antiquity, — You learned man, why should you entangle yourself? — Our age to really philosophical people. — Offers a sufficient matter to work up". — Salon of 1740, under the title: *Le Singe de la Philosophie*. — Baroilhet coll. — Bought in 1852 of M. Laneuville for 5000 francs, with two other pictures of the same master (nos 96 and 95).

549. — Lepicié. — *A Farm-yard.*

In the middle, a farmer's wife and a little boy throwing seeds to fowls; on the right, a servant-girl, seen from the back, with two dogs by her, lays out some herbs upon a cask; on the left, a drover bring his cattle home; in the yard, near a well, a man, a woman and two horses; in the background, the buildings of the farm, in front of which are bundles of straw.

0,65 m. h.; 0,79 m. br. C. — Fig. 0,20 m. — *Musée Napoléon.*

***94. — Chardin.** — *A dead Rabbit and Sporting implements.*

A dead rabbit, a game-bag with a green string and a powder-horn are fastened to a nail on a stone wall. — Signed, on the left: CHARDIN.

0,82 m. h.; 0,65 m. br. C. — Salon of 1757, under the title: *Un tableau d'une pièce de gibier avec une gibecière et une poire à poudre*. — Belonged then to M. de Damery. Bought 700 francs of M. Boilly in 1852.

***863. — Taraval.** — *The Triumph of Amphitrite.*

In the middle, the goddess, in a pink cloak, is reclining, in profile to the left, on a shell that is dragged on the sea by a dolphin bearing a Love; on the left, a Triton blows in a conch; on the right, a Nymph glides over the water, followed by two Loves; in the foreground, before Amphitrite, two Tritons and a Nereid lying in the reeds, gaze at the goddess; in the sky, Loves spread out a violet drapery and carry a wreath of flowers. — Signed, in the reeds: TARAVAL, 1777.

3,25 m. h.; 2,25 m. br. C. — Life-size. — Salon of 1777. — Ordered by king Louis XVI.

***668. — Oudry.** — *A Dog watching over game.*

On the left, a bittern trailing on the ground, with its left wing unfolded, and a partridge are tied up to the branch of a tree; on the right, a dog, in the shade, looks at the game entrusted to his care. Landscape in the background. — Signed, on the left: J.-B. OUDRY, 1747.

1,20 m. h.; 1,62 m. br. C. — Salon de 1748. — Ancient coll.

***269. — Drouais** (Jean-Germain). — *Christ and the Cananean woman.*

In a market-place, a woman, wearing a violet dress, a yellow cloak and a white veil, falls on her knees, in profile, and stretches

out her arms to Christ, who, standing by her right side, dressed in a pink robe and a blue cloak, turns his head aside and repels the sinner. Four apostles try to assuage the Master; on the left, bystanders; on the right, two women, one of whom holds a child by the hand. Landscape in the background, with a town on the horizon.

1,14 m. h.; 1,46 m. br. C. — Fig. 0,57 m. — Engr. by Duval and Massard. — The prize of painting was unanimously awarded to this picture in 1784. — *Musée Napoléon.*

913. — Vernet (Claude-Joseph). — *Moonlight.*

In the middle, a river lighted up by the rays of the moon, the waters of which form a little fall; on the right, in the shade, near a grotto, two anglers, and a countrywoman carrying a basket; on the left, rocks. — Signed : J. VERNET, f. 1759.

0,44 m. h.; 0,61 m. br. C. — Fig. 0,11 m. — Engr. by Daudet. — Ancient coll. We read in Joseph Vernet's diary, for the year 1759 : *Pour madame la comtesse d'Egmont, un petit tableau avec un clair de lune*, 500 *livres*. The book into which he entered the orders he got informs us, on the other hand, that countess d'Egmont had bespoken two pictures of the same size, 1 foot 10 inches broad by 1 foot 4 inches 1 fourth of an inch high.

***88. — Cazes** (Pierre-Jacques). — *St Peter rising Tabitha from the dead.*

On the left, Tabitha, wrapped up in her shroud, is lying on a bed, in three quarters profile to the right. She awakes at the voice of St Peter, who, standing behind the bed, wrapped up in a yellow cloak, takes up her hand; in the left foreground, two women, sitting, look astonished; on the right, an apostle stretches out his arms and a mother carries her child; through an arcade, two bystanders are visible; in the sky, an angel hovers. In the right background, a triumphal arch is erected.

0,92 m. h.; 0,72 m. br. C. — Fig. 0,45 m. — A marked sketch of the picture executed for the church St-Germain-des-Prés. It comes from the vestry of that church, where the sketches of the pictures of the nave were kept. — *Musée Napoléon I.*

***658. — Nattier** (Jean-Marc). — *Full-length Portrait of Madame Adélaïde de France, the fourth daughter of Louis XV* (1732-1800).

She is sitting in full face, wearing a blue dress trimmed with black fur, a black ribbon round her neck, and a daisy in her powdered hair; with her left hand, she turns over the pages of a music book, open in her lap, and beats time with the other hand; at her feet, a little dog plays with some music paper. Architectural decoration in the background; a niche in the wall, and red hangings, drawn up.

2,22 m. h.; 1,48 m. br. C. — Life-size. — Presented to Louis XVIII, in 1817, by count de Beaumont. Comes from the castle of Saint-Cloud. " Nattier afterwards painted for the king the portraits of Mesdames Henriette and Adélaïde, which were placed in the king's room, at Choisy. " (*Abrégé de la vie de M. Nattier* by his daughter, M^lle^ Nattier the elder, M. Tocqué's wife.)

***222. — De Marne.** — *A Fair, at the gate of an Inn.*

In a farm-yard, on the left, under a tree, people are at table, and

dancers surround a fiddler; on the right, two cows; a horseman, whose horse is drinking, talks with a servant-girl who brings him a glass and a pewter jug; group of travellers; in the middle, before a watering-trough into which a wheel has been thrown, two peasants are standing. Through the open gate of the yard, one sees the high road, with droves and a loaded waggon which are going away.

0,50 m. h.; 0,60 m. br. C. — Fig. 0,10 m. — Salon of 1814. — Bought in 1815 by Louis XVIII for 1200 francs.

***774. — Restout** (Jean). — *Ananias restores St Paul to the use of sight.*

In the middle, Ananias, clad in a blue robe and a yellow cloak, in profile to the right, blesses St Paul, who is kneeling before him, wearing a green robe and a red cloak, and stretching his hands forward. In the foreground, weapons are laid down. On the left, a warrior is wondering, and, opposite, a young man brings a vase to the high priest; in the sky, the Holy Ghost in a halo. In the background, bystanders against the walls of the temple.

0,90 m. h.; 0,73 m. br. C. — Fig. 0,30 m. — A marked sketch of the picture executed for the church Saint-Germain-des-Prés. Comes from the vestry of that church, where the sketches of the pictures of the nave were kept. — *Musée Napoléon I.*

***261. — Drolling** (Martin). — *The interior of a Kitchen.*

In a place lighted up by a window which is open in the further end, and before which a young countrywoman is at work, in the foreground, a woman, seen from the back, is seated, turning on the left, to the public, her head which wears a white cap; clothed in a chestnut-coloured dress and a guipure collar, she is busy at needle-work; at her feet, a little girl sits on the ground and plays with a cat, a doll and a basket; on the walls, household and kitchen utensils; through the window, tops of trees are seen. — Signed, on the left, at the foot of the door : DROLLING, P., 1815.

0,66 m. h.; 0,81 m. br. C. — Fig. 0,30 m. — Salon of 1817. — Bought 4000 francs, in the same year, by the king.

***520. — Vigée-Lebrun** (M^me^ Elisabeth-Louise). — *Peace, bringing back Plenty.*

In the foreground, Plenty, in profile to the right, dressed in a white robe, which discloses her breast, and a yellow cloak, with flowers in her fair hair, holds in her right hand ears, corn-flowers and poppies, and, with the other hand, pours out on a table the contents of a cornucopia; behind her, on the right, Peace, wearing a lilac robe and a blue cloak, with a crown of laurels on her black hair, in three quarters profile to the left, upholds with her left hand the arm of Plenty, and carries in her right hand a branch of laurel. — Signed, on the table : M^me^ LEBRUN, 1780.

1,05 m. h.; 1,30 m. br. C. — Half-fig., life-size. — Reception piece for the Academy (1783). The two figures are the portraits of two friends of the artist, the misses Lucie and Adèle Hall, the daughters of the Swedish miniature painter.

651. — Moreau (Louis-Gabriel). — *A View taken in the environs of Paris.*

In the foreground, people are walking in a walled-in park; on the horizon, in the midst of woods, the donjon of Vincennes.

0,45 m. h.; 0,84 m. br. C. — Acquired in 1872, at the sale of Étienne Arago.

***766. — Raoux.** — *Pygmalion in love with his statue.*

On the right, Pygmalion, in profile to the left, kneels down and gazes with amazement at the statue which becomes animated; surrounding Galatea, two Nymphs, a Love and two doves are flying; at the foot of the pedestal, two Loves, one of whom carries flowers, while the other pulls out of a casket a pearl necklace; in the left foreground, a portfolio for drawings; in the background, a studio, and pupils before a statue.

1,34 m. h.; 1 m. br. C. — Fig. 0,55 m. — Reception piece for the Academy, executed in 1717. Comes from the castle of Saint-Cloud.

679. — Parrocel (Charles). — *A Halt of the Household Troops.*

On the left, a group of officers sitting round a drum and drinking, and an officer stretched out on the ground, near a napkin upon which victuals are spread; in the middle, a dog; on the right, mounted grenadiers; in the background, a plain with the camp. A steep mountain on the right.

2,22 m. h.; 2,49 m. br. C. — Under life-size. — Salon of 1737. — Coll. of Louis XV. Comes from the palace of Fontainebleau.

***223. — De Marne.** — *Setting off for a village Wedding.*

On the right, a car covered with a white cloth awning, is drawn away by four horses, one of which bears the driver; the guests are huddled together in the car; two fiddlers are standing, the one playing on the violin, the other on the flageolet; a peasant teazes a young woman; a child tries to hoist himself close to a play-fellow. On the roadside, a shepherdess, seated, with a little girl near her, seems to point out the way; on the left, cows, asses and goats; in the background, a landscape with a fortified mansion; on the horizon, mountains.

0,76 m. h.; 0,99 m. br. C. — Fig. 0,13 m. — *Musée Napoléon.*

***291. — Fragonard** (Jean-Honoré). — *The Music Lesson.*

A fair young girl, in a white satin dress, sits at a harpsichord, in profile, to the left, and reads a score that is held out to her by a young man, standing, in the middle distance, in three quarters profile, to the left, with black clothes and a black flat cap. In the right foreground, a cat, lying on papers, in a chair, near a mandolin. In the background, hangings, drawn up.

1,10 m. h.; 1,20 m. br. C. — Half-fig., life-size. — Sketch given by M. Walferdin in 1849.

***1040. — French School of the 18th century.** — *Portrait of a woman.*

Seen in full face, her arms folded and leaning upon a balustrade

decked with green velvet. Crimson silk bodice, fur trimmed, cut on the breast; white lace sleeves and neckerchief; on her powdered hair, a white cap, adorned with a crimson ribbon, and a black mantilla tied up under the chin. She holds a closed book.

0,74 m. h.; 0 60 m. br. C. — Half-fig., life-size. — Given to king Louis-Philippe, in 1835, by M. David Sauton. Was at that time, attributed to Chardin.

***194. — David** (Louis). — *Paris and Helen.*

In the middle of a hall, in a palace, Paris, with a Phrygian cap on, is sitting on a stool, before a bed, holding a lyre placed on his knee; he turns in profile to the left, towards Helen, who stoops over his shoulder, wearing a white gauze dress and a pink cloak, with a small white band in her fair hair; on the left, Paris's bow and arrows are hung on a column; behind the bed, a drapery falls over a wall, above which one sees the upper part of a gallery supported by caryatids. — Signed on the left, at the bottom : C. DAVID, FACIEBAT PARISIIS anno MDCCLXXXVIII.

1,47 m. h.; 1,80 m. br. C. — Fig. 0,80 m. — Salon of 1789. — Ordered by the count of Artois. There is a repetition executed in 1789 for princess Lubomirska.

***43. — Boucher. —** *Venus dressing.*

Upon clouds Venus is sitting, in three quarters profile, to the left, the head facing the front. She is surrounded with stuffs of various colours, on which she leans her left hand, and she places, with her right hand, a string of pearls in her fair hair; on the left, two Nymphs, in profile, look at the goddess; on the right, before her, a Love holds out jewels, and a Nymph, in the middle distance, presents a mirror. — Signed, on the right : F. BOUCHER, 1749.

1,07 m. h.; 1,73 m. br. — Half-life-size. — Comes from the Ministry of Foreign Affairs.

767. — Regnault (Jean-Baptiste). — *Christ taken down from the Cross.*

In the middle distance, behind Christ lying on a shroud, the Virgin, wrapped up in a blue cloak, raises her eyes to the sky, supported by the Magdalen, draped in some yellow stuff; on the right, a woman kneeling, and St John standing; on the left, a Holy Woman at the foot of the Cross, and two apostles. — Signed : REGNAULT, de Rome, f. 1789.

4,40 m. h.; 2,38 m. br. C. Arch-shaped. — Life-size. — Engr. by Landon. — Salon of 1789. Ordered by the king for the chapel of the palace of Fontainebleau.

***370. — Greuze. —** *A Father's curse.*

In a room, on the left, the father of family is sitting near a table, in profile, to the right. He thrusts his hand forward, as if to curse his son, who has just enlisted: a young girl, on her knees before him, endeavours to soothe his wrath. In the middle, to the right, the son, whom his mother keeps in her embrace, turns in three quarters profile to his father, and lifts up his arm as if to check the curse; on both sides, a child clings to his clothes. In the middle dis-

tance, the servant clasps her hands, and a little boy stands with a frightened look; on the right, against the open door, the crimp grins.

1,30 m. h.; 1,62 m. br. C. — Fig. 0,80 m. — Engr. by Robert Gaillard. — Salon of 1765. — This picture and *the Chastised Son* (" *le Fils puni* ", no 371) had been sold 21000 livres in 1785, at the sale of count de Verri, and 15000 francs at that of M. de Laneuville, in 1813. They were bought by Louis XVIII of M. de Ville-Serre, in 1820. for 10000 francs. Two pen drawings of these pictures, washed in Indian ink, relieved with white on blue paper, came to the hammer in the sale of M. de Saint-Maurice, in 1786. A painted sketch of the mother's head was sold 700 francs at the Durand Duclos sale, in 1835. " Every thing is well understood, ordained, characterized, in this picture: the grief and even the weakness of the mother to a child that she has spoiled, as well as the passion of the old man, the insolence of the ungrateful wretch, and the shame of the old soldier, who cannot help shrugging his shoulders at the sight of what is going on. " (Diderot.)

***368. — Greuze** (Jean-Baptiste). — *The Emperor Severus reproaches his son Caracalla with having plotted to murder him.*

In the middle of the room of a palace, the Emperor, lifts up on his bed, and stretches out his arm to Caracalla, standing on the left. On the right, at the head of the bed, two councillors of Severus talk together. In the background, a wall decorated with fluted pilasters, and a drapery, hanging.

1,24 m. h.; 1,60 m. br. C. — Fig. 0,65 m. — Reception piece for the Academy (1769). A sketch of this picture has figured in the Tonnelier (1783) and Rothan (1890) sales.

***620. — Mayer** (Mlle Constance). — *The Happy Mother.*

On a knoll, in the midst of a wood, sits a young woman, wearing a blue dress, cut on the breast, a red cloak and a blue ribbon in her fair hair; she turns in profile to the left, and looks with a smile at the child that she bears in her lap. The light, through the foliage, shines over her face and shoulders.

1,92 m. h.; 1,45 m. br. C. — Life-size. — Salon of 1810. — Acquired by king Louis XVIII, in 1815, for 2000 francs. — There was a sketch of this picture in the sale made in 1829 by M. Prud'hon, the painter's son.

***964. — Vien** (Joseph-Marie). — *St German, bishop of Auxerre, and St Vincent, deacon of the church of Sarragossa.*

On the summit of a mountain, the bishop, with white beard and hair, clad in his episcopal vestments, stretches out his arms and raises his eyes to the sky; behind him, a child carries the crosier; on the right, a little backwards, St Vincent, fair-haired, clothed in a gold-bordered red dalmatic, holding a palm in one hand and a book in the other, is kneeling and bends his head; an angel comes down from Heaven, to lay upon the brow of both saints a crown of flowers.

2,14 m. h.; 1,64 m. br. C. — Life-size. — This picture, which was used as a banner by the church Saint-Germain-l'Auxerrois, was brought to the Louvre under Napoleon I.

***371. — Greuze.** — *The Chastised Son.*

The son comes back from war, at the time when his father expires. On the left, the children, in tears, surround the deathbed;

in the foreground, one of the daughters raises her eyes to the sky, and a little child clings to her clothes; close by, a lad kneels, holding his head in his hands. Behind the bed, another daughter will fling herself on her father, and a child stands with a look of dismay. On the right, the mother shows the corpse to her son, who passes the door, and bends, all in tears; a dog yelps near him.

1,30 m. h.; 1,62 m. br. C.—Fig. 0,80 m.—Engr. by Robert Gaillard. (See the note, nº 370). — "That is beautiful, very beautiful, sublime; no strained, nor far-fetched attitudes; true actions which become the art of painting; a violent interest, unalloyed and pervading all." (Diderot.)

***664. — Octavien** (François). — *The Fair of Vesoul.*

In the foreground, some people are lying on the grass, and three horsemen repair at a gallop to a grove where dances are going on, while couples are reclining on the ground; on the right, tents are pitched, close to the walls of the town. Landscape in the background.

1,75 m. h.; 1,95 m. br. C. — Fig. 0,50 m. — Reception piece for the Academy (1725).

***621. — Mayer** (Mlle Constance). — *The forsaken Mother.*

In the middle of a forest, a young woman, lighted up by the moon, clad in a white dress, her black hair in disorder, drawing up the folds of a yellow cloak, stands, leaning against a tree, in profile to the right, and, weeping, gazes at her child's tomb on which a cross is planted.

1,92 m. h.; 1,45 m. br. C. — Life-size. — Salon of 1810. — Acquired by Louis XVIII, in 1815, for 2000 francs.

***448. — Lagrenée** (Louis-Jean-François), called the Elder. — *The Rape of Dejanira.*

Nessus, the Centaur, seen from the back, rushes, to the right, through the river Evenus, carrying in his arms Dejanira, with her clothes in disorder, who struggles, raising to the sky her eyes full of tears; in the left foreground, an old man, Achelous, is thrown over into the river, and, farther on, standing upon a rock, Hercules shoots an arrow at the ravisher.

1,61 m. h.; 1,93 m. br. C. — Life-size. — Reception piece for the Academy (1755).

***44. — Boucher.** — *Venus disarming Love.*

Venus, seated on a cloud, in profile to the right, half wrapped up in a blue cloak, with flowers in her fair hair, holds in her left hand the arrow snatched from Love, who, lying on the right, desperately stretches out his arms to his mother; on the left, two Nymphs, leant upon the goddess, a dove, and, in the distance, the chariot of Venus; on the right, two doves billing and cooing.

1,07 m. h.; 1,73 m. br. C. — Half-life-size. Comes from the Ministry of Foreign Affairs.

846. — Sigalon. — *St Jerome's Vision.*

Three angels appear to St Jerome lying on a rock; one of the three points at Heaven, the other two sound in his ears the trumpet

of the last doom; at the feet of the saint, on the right, a lion; on the left, a red robe and hat. — Signed, on the left : X. SIGALON, 1829.

4,38 m. h.; 2,65 m. br. C. Arch-shaped. — Over life-size. — Salon of 1831. — Bought 4000 francs by Charles X.

***368. — Greuze.** — *Portrait of the Painter.*

In three quarters profile, to the right, with powdered hair, he is dressed in a grey waistcoat, a blue coat with falling collar, and a white cravat loosely tied up.

0,74 m. h.; 0,60 m. br. C. Oval-shaped. — Breast-piece, life-size. — Engr. by Bordes. — Sold 300 francs at the sale of La Live de Jully in 1769, this picture was bought 2000 francs by king Louis XVIII of M. Spontini, in 1820.

***922. — Vernet** (Claude-Joseph). — *Coming back from Fishing.*

In the foreground several people stand looking at fishes, that fishers bring from their boats to the beach; a man drags on a ray with a hook; on a rock, a Turk, seated, with a woman by his side, is smoking his chibouk, and an other walks about, with a woman in an oriental dress. On the right, the citadel, near which a great fire is burning; in the left, a tower, on the top of which a flag is waving. On the sea, a three-masted ship, with all sails set, and a boat; a light-house, at the entrance of the harbour. — Signed : J. VERNET, f. 1772.

0,98 m. h.; 1,62 m. br. C. — Fig. 0,14 m. — Ancient coll. — Salon of 1773. — One o the *Quatre parties du Jour*, bespoken by countess de Barry in 1770, and delivered in 1771 and 1772: Vernet touched, for them, at M. de Beaujon's, who was the banker of the court, 18 000 livres.

***34. — Boucher.** — *A Pastoral subject* (*The Nest*).

On the right, under a tree, two shepherdesses are sitting in profile, to the left; one is bare-headed; the other wears a sraw hat, with tucked up edges. A shepherd, upright, in the middle distance, offers to the latter a nest of birds, that he has just taken on a tree against which he is still leaning; at the feet of the shepherdesses, a red cloak, a basket of flowers and a cage ; in the middle, a third shepherdess, kneeling, in full face, surrounded with ewes, is about to shear one of them, that she holds in her arms. Landscape in the background, with a lake and a fountain surmounded by two Loves who overturn an urn. — Signed : F. BOUCHER.

0,98 m. l.; 1,46 m. br. — Fig. 0,50 m. — Ancient coll.

***192. — David.** — *Belisarius, begging.*

On the right, Belisarius, blind, is sitting on the steps of a temple, in profile, to the right, begging alms. On a stone, against which his staff is leant, one reads : DATE OBOLUM BELISARO. He has between his knees a child, who holds out a hat, into which a woman, wrapped up in a great white veil, is about to lay her mite; on the left, a soldier, knowing Belisarius, marks his wonder by a gesture, and two persons are talking together. Landscape in the back-

ground. — Signed, E. DAVID, faciebat anno MDCCLXXXIV, Lutetiæ.

1,02 m. h.; 1,15 m. br. C. — Fig. 0,50 m. — Engr. by Morel under David's direction. — Salon of 1785. — This canvas is a reduction, executed by Fabre and Guadet, and touched up by David, of a large picture exhibited in the Salon of 1781, bought by the Elector of Trier, brought back to France, during the wars of the Revolution, by a contractor of the army, then sold to Lucien Bonaparte.

***367. — Granet.** — *Sodoma, a painter, is brought to the Hospital* (1549).

In a gloomy hall, lighted up on the left by a narrow window, the painter lifts himself up on his wooden bed; on the right, three men standing, and a fourth one, seated on a hand-barrow, in Florentine costumes, are looking at him; near the bed, attached to a beam, a pallet, a sword and a cloak. — Signed: GRANET, Roma, 1815.

0,75 m. h.; 1 m. br. C. — Fig. 0,28 m. — Bought by King Louis-Philippe in 1846, for 2000 francs.

965. — Vien. — *The Hermit, asleep.*

In the middle, sitting on a rock, the hermit, in full face, throws himself back, overcome with sleep; a violin drops from his left hand; his right hand still holds a fiddlestick. On the right, a basket full of vegetables; at the entrance of a grotto, on the left, some volumes: one reads on one of them: VIEN IN. ET. PIN. ROMÆ, 1750.

2,23 m. h.; 1,47 m. br. C. — Life-size. — Ancient coll.

***925. — Vernet** (Claude-Joseph). — *A Sea-port* (*Moonlight*).

To the right, on the beach, men and women are gathered round a big fire; ropes, two cannons and an anchor, lying on the ground; in the middle distance, the high ramparts of the town, and near a clump of trees, a house; in the middle, anglers, and, on the sea, lighted up by the beams of the moon, ships and boats.

0,99 m. h.; 1,65 m. br. C. — Fig. 0,14 m. — Ancient coll. — See the note, nº 922.

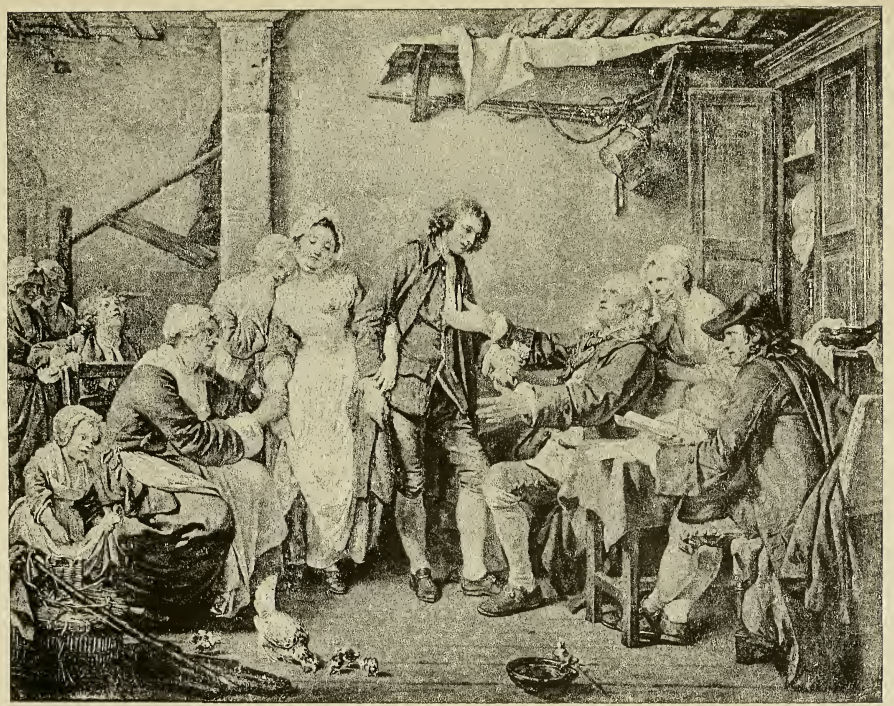
100. — Chardin. — *The Attributes of Music.*

In the middle of a table covered with a red cloth are placed a mandolin, a violin, a bagpipe and music books; on the left, books; on the right, a desk supporting a flat candlestick, a hunting-horn and a trumpet. — Signed: CHARDIN, 1765.

0,90 m. h.; 1,46 m. br. C. — Salon of 1765. — One of the four frieze-panels placed in the apartments of the castle of Choisy. Was lastly in the palace of Fontainebleau.

193. — David. — *Minerva fighting with Mars.*

On the left, Mars, in three quarters profile to the right, clad in a green armour, with a red cloak on his shoulders, has just been wounded by Diomede's javelin; he staggers, leaning on the ground with his right hand and stretching out his left arm towards Minerva,



Cliché Braün, Clement et C^ie^.

Typogravure Georges Petit.

GREUZE.

369. — *The Village Betrothed Girl.*

who stands, threatening, on the right, clad in a white robe and a blue cloak, wearing a white-feathered helmet, and, in her left arm, a shield. By her side, Venus, attended by a Love, is reclining on a cloud. In the right foreground, a corpse, and warriors leaning on their lances; in the left background, a battle.

1,14 m. h.; 1,40 m. br. C. — Fig. 0,60 m. — Got the second prize of painting in the competition of the Academy, in 1771. — *Musée Napoléon.*

***469. — Lancret. —** *Innocence.*

To the right, on a circular stone bench, with a fountain above, a young woman is sitting, in three quarters profile to the left, wearing a light green satin dress, a low-cut bodice and flowers in her fair hair; she looks at a bird flying about at the end of a string which she keeps in her hand; by her side, a little girl, in a red robe and blue petticoat. On the left, a young man is sitting, in three quarters profile to the right, clad in a shot-coloured costume, with a red cloak and a red flat cap; in the foreground, a cage and a basket of flowers. Landscape in the background.

0,85 m. h.; 0,96 m. br. C. — Fig. 0,40 m. — Cut in profile; frieze-panel of a small drawing-room, in the palace of Fontainebleau. The fellow to nº 468.

***369. — Greuze. —** *The Betrothed Country-girl.*

In the middle, the betrothed girl, looking very nervous, wears a white dress and cap, a yellow petticoat, and a rose in her bodice, cut on the breast; she slightly bends her head, and gives her arm to her affianced husband, who, turning in three quarters profile to the right, receives a purse from the old father, behind whose arm-chair a sister of the bride stands. In the foreground, at a table, the notary, seen from the back, holds the marriage contract; on the left, the mother is seated, weeping, in profile to the right, and sadly squeezes the hand of her daughter, on whose shoulder a young girl, in tears, is leaning; behind the mother's chair, three children; close to her, a little girl feeding hens, which are pecking about, in the foreground. In the background, a staircase leading to the upper story, a white wall, on which a fowling-piece and a lantern are hooked, and an open press.

0,90 m. h., 1,18 m. br. C. — Fig. 0,50 m. — Engr. by Flippart. — Salon of 1761. Painted to order for M. Randon de Boisset, who gave it up, for 9000 livres, to marquis de Marigny. At the sale of the Marigny coll., in 1785, Joullain bought it 16 650 livres for the king. A drawing of this picture was paid 422 livres at the sale of M. de La Julienne. and a head of the betrothed girl, which is thought to be M^lle^ Ducreux's likeness, was knocked down at 300 livres, at the Mariette sale, in 1775. " This is certainly the best thing Greuze ever painted. This canvas will do him honour, both as a painter skilled in his art and as a man of wit and taste. The subject is pathetic, and one feels overcome by a sweet emotion, when looking at it. " (Diderot. — Salon of 1761.) — " The success of this work was very great. The public did not choose to see the want of harmony in the colours, the disagreement of the tones, the inadequacy of the execution; they were fascinated, enraptured, taken up by the scene, the idea, the emotion, pervading the canvas. " (de Goncourt.)

***468. — Lancret. —** *The Music Lesson.*

On the left, before a marble pedestal, a maiden, in a red dress and a blue bodice, is sitting in profile to the right; she sings, looking at a

music-book presented to her by her friend, sitting lower, in a greenish dress and an embroidered yellow bodice. Both wear flowers in their fair hair; in the middle distance, on the right, a young musician stands in profile, to the left, in chesnut-brown clothes and flat cap, and plays on a mandolin, which is supported by his right leg; at his feet, his cloak. Landscape in the background, with a small lake on the right.

0,88 m. h.; 0,98 m. br. C. Cut in profile. — Fig. 0,40 m. — Frieze-panel of a little drawing-room, in the palace of Fontainebleau. The fellow to nº 469.

*** 884. — Troy** (Jean-François de). — *Esther, dressing.*

The queen is seated on a stool, in three quarters profile to the left, wearing very ample white clothes; one of her attendants dries up her feet; on the right, two others clasp on her right arm a pearl bracelet; on the left, another takes a cloak out of a chest, another holds out a mirror; a third one carries in her hands a white and blue flat cap, adorned with an egret; a fourth, behind the queen, smooths her fair hair. Mordecai, in rich oriental clothes, stands in the middle distance, looking at a mirror in which the face of Esther is reflected. — Signed : de TROY, 1738.

3,20 m. h.; 4,70 m. br. C. — Life-size. — Salon of 1738. — Coll. of Louis XV. — One of the seven models for tapestry-work, forming the set of the *History of Esther*, which J.-F. de Troy was ordered to execute in 1736. — *Esther, dressing* as the *Fainting away* and *the Crowning of Esther*, was painted at Paris; the four other pieces were executed in Rome, where G.-F. de Troy settled in 1788, as the Director of the Academy.

*** 698. — Perronneau** (J.-B.). — *Portrait of the painter Jean-Baptiste Oudry* (1686-1755).

In three quarters profile, to the left, bearing a green velvet garment, with lace collar and sleeves, and a powdered wig. In his left hand, leaning upon an arm-chair covered with red Genoa velvet, his brushes and pallet. In the background, on an easel, a canvas on its frame.

1,28 m. h.; 0,95 m. br. C. — Knee-piece, life-size. — Reception piece for the Academy (1753).

*** 102. — Chardin.** — *A Basket of Peaches.*

On a stone table, peaches in a basket; on the right, two nuts, one of which is half-open; on the left, a knife, and a glass half-filled with wine.

0,33 m. h.; 0,68 m. br. C. — Bought 1380 francs at the Laperlier sale, in 1867.

101. — Chardin. — *Sundry Utensils.*

On a table, near an open small chest, a goblet, a coffee-pot, a sugar-basin and its lid, a pipe, etc.

0,32 m. h.; 0,42 m. br. C. — Acquired in 1807, at the Laperlier sale.

*** 35. — Boucher.** — *A Pastoral subject* (*A Shepherd and Shepherdesses*).

On the left, near a monumental fountain, decorated with a bas-

relief representing the child Bacchus, two shepherdesses, wearing flowers in their fair hair ; the one, in profile to the right, sitting on a knoll, in a yellow dress and a violet petticoat, keeps a lamb fastened with a blue ribbon; the other, lying down on the ground, at her companion's feet, clothed in a lilac dress, in three quarters profile to the left, looks at a young shepherd kneeling on the right, clad in pink breeches and an orange-coloured vest, who tries to steal away the flowers that she keeps in her lap; on the right, in the grass, the hat and basket of the shepherd, and, farther on, a flock of sheep. In the background, a landscape with a river, and, afar off, a bridge, in the middle of which a tower rises. — Signed, in the middle, on a stone : F. BOUCHER.

0,98 m. h. ; 1,47 m. br. C. — Fig. 0,50 m. — Ancient coll.

***678. — Parrocel** (Joseph), called " des Batailles. " — *The Crossing of the Rhine by Louis XIV's army* (1672).

In the right foreground, Louis XIV, on a sorrel horse, armed with a cuirass, a white feather on his hat, rushes to the left, followed by his escort, to which he points out, with his cane, the river that the cavalry cross; on the left, a horseman, bare-headed, looks at the king.

2,34 m. h.; 1,64 m. br. C. — Coll. of Louis XIV. — " Some time after Louvois's death (1691), Parrocel having sent in the *Crossing of the Rhine*, which had been ordered for the gallery of Marly, the king thought it so worthy of his attention, that he had it placed in the Council Chamber at Versailles. " (*Mém. de l'Acad. royale.*)

***969. — Voiriot** (Guillaume). — *Portrait of the painter Jean-Marc Nattier* (1685-1766).

He sits in a green arm-chair, in three quarters to the right; powdered wig; red velvet clothes; white lace sleeves and frill. He supports on his left knee a portfolio for drawings; in his right hand, which rests on a table loaded with papers, a copper pencil-case. On the right, in the middle distance, on an easel, a picture representing the Triumph of Venus.

1,20 m. h. ; 0,95 m. br. C. — Knee-piece, life-size. — Reception piece for the Academy (1759).

479. — De la Porte (Roland). — *Musical Instruments.*

On a table, a music book propped upon a vase in lapis, mounted on brass; an ivory bagpipe, trimmed with gold-lace velvet; a globe, a crown : in the background, green hangings.

1 m. h.; 0,81 m. br. C. — Reception piece for the Academy (1763). — *Musée Napoléon.*

290. — Fragonard. — *Coresus and Callirrhoea.*

Before an altar, erected between two columns, on a raised platform decked with a red carpet, on the right, Coresus stabs himself, to save Callirrhoea, lying insensible on his left, with her breast uncovered. Four young men, terror-stricken, surround the high priest, towards whom an old man hastens, coming from the left. In the

foreground, on the same side, a woman, accompanied by a child, throws herself back, full of fright, and two men hide themselves behind a column; in the upper part, in the midst of clouds, two figures symbolize Love and Vengeance.

3,09 m. h.; 4 m. br. C. — Life-size. — Salon of 1765. — Ordered by Louis XIV, at a price of 2000 livres, and destined to be reproduced in tapestry work at the manufactory of the Gobelins. There is a sketch, that the painter had given to his friend Bergent, a receiver-general of Finances.

*** 410. — Hilaire** (Jean-Baptiste). — *Reading.*

In a park, a young woman is seated on a bench, in three qnarters to the left, with a pink dress and a white kerchief on her head, holding a fan and some flowers; by her side, an open book and a parasol; at her feet, a bundle of letters. She turns her sorrowful face on the right to a young woman, seen from the back, in a white dress, a black mantlet and a black straw hat adorned with white feathers, who reads a letter to her. Landscape in the background; on the left, a fountain, and, upon a pedestal, a basket of flowers.

1,36 m. h.; 1,17 m. br. C. — Fig. 0,75 m. — Comes from the palace of Fontainebleau.

*** 450. — Lagrenée** (Jean-Jacques), called the Yunger. — *Melancholy.*

A maiden is sitting, in three quarters profile to the left, with a white dress and a yellow cloak. She leans on her right hand her face, in profile, set in blonde hair, round which a white ribbon is winding, and she seems to be sunk in deep thought.

0,51 m. h.; 0,63 m. br. C. — Knee-piece, life-size. — Ancient coll.

*** 383. — Greuze** (School of). — *Portrait of a young man.*

In three quarters profile, to the right, clad in a blue coat, with gold buttons, a flowered waistcoat and a lace frill; his hair is curled and powdered; on the right, an ermine lined cloak.

0,66 m. h.; 0,53 m. br. C. Oval-shaped. — Breast-piece, life-size. — Ancient coll.

*** 410 *bis*. — Hilaire** (Jean-Baptiste). — *Music.*

In a park, a maiden in a white dress and pink sash, sits, facing the front; behind her, sitting on a bench also, another maiden, wearing a violet dress, in three quarters profile to the right, plays on the guitar, and bends her head to a music book which her companion holds on her knees: in the foreground, a little dog and a basket of flowers. In the background, a landscape with a springing fountain; on the left, before a tree, three flower-pots.

1,36 m. h.; 1,17 m. br. C. — Fig. 0,50 m. — Comes from the palace of Fontainebleau.

799. — Hubert Robert. — *The interior of the temple of Diana, at Nismes.*

In the temple, amidst fragments of fluted columns and capitals, two old men; on the right, four persons examining a bas relief; in the background, under a vaulted portico with Corinthian pilasters,

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

VAN LOO (CHARLES ANDRÉ, called CARLE)

899. — *A Hunting Party's Halt.*

a woman and a child; on the right, the walls of the edifice, with three openings.

2,42 m. h.; 2,45 m. br. C. — Salon of 1787.

807. — Hubert Robert. — *The Ruins of a Portico.*

In the foreground, a fisherman, in a boat, casts his net into a piece of water, on the edge of which washerwomen wash linen; in the middle distance, a flight of stairs leads to the portico of a temple with four columns, seen in profile. Landscape in the background; at the bottom of the stairs, a statue of Pallas. — Signed: H. ROBERT, 1783.

1,40 m. h.; 0,73 m. br. C. — Coll. of Louis XVI. — Comes from the castle of Saint-Cloud.

96. — Chardin. — *Kitchen Utensils* (*A Menu for a flesh-day*).

On a kitchen table are a copper caldron, a strainer, an earthen flask, two bottles, chestnuts, a loaf. On the wall hangs a piece of raw meat. — Signed, on the table: CHARDIN, 1731.

0,33 m. h.; 0,41 m. br. C. — Purchased, in 1852, of M. Laneuville, together with nos 95 and 97, for 3000 francs. This picture and its fellow (no 95) had been bought by Thoré, at Vendôme, for 10 francs, and, in a public auction, in 1845, by Baroilhet, for 155 francs.

***247. — Desportes** (François). — *Dogs watching over game.*

In the foreground, red partridges, a duck and snipes are laid on the earth; on the left, a dog, sitting, turns to the right and looks at a spaniel hidden behind some brushwood, the muzzle of which only can be seen. Landscape in the background. — Signed in the middle, on the rock: DESPORTES, 1718.

1,10 m. h.; 1,36 m. br. C. — Square; was oval-shaped originally.

***899. — Van Loo** (Carle). — *A Hunters' Halt.*

In a glade, a meal has been served up on a table-cloth spread on the earth; in the middle of the foreground, a sportsman, bare-headed, with two coupled dogs at his feet, takes hold of a bottle of wine; a young nobleman, wearing a pearl-coloured coat with golden cuffs, turns, in profile, to a lady on the right, gorgeously attired in a white and yellow dress, trimmed with silver ornaments, a velvet ribbon tied round her neck, her hair powdered, and holds out a plate to her; on the left, a lackey searches in a small chest, and a negro removes a basket; on the right, a wipper-in unloads a richly caparisoned mule; in the middle distance, a guest cuts up a pie, three young men are attentive to a horsewoman; a young woman stops eating, to glance at this group, and a young man helps himself with wine. In the background, a landscape with hunters and dogs; on the left, a clump of trees. — Signed, in the middle, on the ground: CARLE VAN LOO, 1737.

2,22 m. h.; 2,50 m. br. C. — Formerly curved at the top and bottom. — Fig. 0,70 m. — Salon of 1737. — After being bought and placed in the little apartments, at Fontainebleau, it happened that this picture was not comprised in the sale of the Fontainebleau paintings, *which had not been found beautiful enough to be kept* (Return of the 17th of Prairial, year II), and was cast aside in the garrets; it was transferred to the Tuileries in 1846, after being new-canvassed, and definitively ascribed to the Louvre in 1848. — " It is an animated

and charming composition, a most cleverly arranged scene, and most ingeniously executed. To be sure, the landscape is rather blue, the grounds too much remind one of the sceneries that van Loo painted for the Opera; but the costumes are most elegantly coquettish, all the attitudes are natural, the colour is luminous and cheerful." (CHARLES BLANC.)

95. — Chardin. — *Kitchen Utensils* (*A Menu for a Lenten-day*).

Upon a table, a copper caldron, a small stove, a dish, a gridiron, some eggs; on the wall herrings are hung. — Signed, on the edge of the table: CHARDIN, 1731.

0,33 m. h.; 0,41 m. br. Copper. — See above, the note, nº 96.

***867. — Tocqué** (LOUIS). — *Portrait of Marie Leczinska, queen of France* (1703–1768).

In a vast hall, she stands, slightly turning her body to the left, her head in full face, with a flowered white dress, cut low; to the bodice a diamond brooch, with a pendant of three pearls, is attached; on the shoulders, the royal cloak in blue velvet strewn with flower-de-luces and lined with ermine, the folds of which she draws up with her left hand. Her right hand, stretched out, points at the crown, placed on a blue cushion adorned with flowers-de-luces, upon a console, on the left; on the right, in the middle distance, an arm-chair. Architectural decoration in the background, with two juxtaposited columns, and red hangings, drawn up.

2,80 m. h.; 1,90 m. br. C. — Enlarged by 0,30 m. in height, and by 0,15 m. in breadth. — Full-length fig.; life-size. — Engr. by Daullé. — Coll. of Louis XV.

***665. — Ollivier.** — *An English Tea in the Drawing-Room with the four looking-glasses, in the Temple, with all the court of prince of Conti, listening to young Mozart.*

In the left foreground, young Mozart plays on the harpsichord; Gélyotte sings, while playing on a guitar; a gentleman, seated, follows on a score, and prince of Conti is standing. The numerous party is partaking of a lunch served up on several tables, round which ladies and gentlemen sit, drinking tea; in the foreground, two courtiers, richly attired, the one in red, the other in blue, and a servant-girl with a grey dress and a straw hat, carving a napkin and a plate; on the left, two high windows; in the middle, a looking-glass; above the doors, two woman's portraits.

0,35 m. h.; 0,68 m. br. C. — Fig. 0,15 m. — Salon of 1777. — Ancient coll.

***92. — Chardin.** — *The Grace before meat.*

In a room, near a round table, on the right, a woman standing, in a brown bodice, a blue apron and a white cap, is about to pour out soup into a plate. She turns her head to a little girl, on the left, wearing a white dress and a pink cap, who sits on a low chair, in the foreground, saying her prayers and clasping her hands. In the middle distance, a little girl, in full face, wearing a white cap with a blue ribbon, sits at a table, in a praying attitude.

0,49 m. h.; 0,39 m. br. C. — Fig. 0,30 m. — Engr. by Lépicié. — Salon of 1740. — Two repetitions of this composition are in France. The one, destined to be the fellow of a Teniers,

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

WATTEAU.

982. — *Embarking for Cythera.*

was executed for M. de La Live, figured in the Fortin sale, in 1770, belonged afterwards to the duke of Choiseul-Praslin, and, lastly to M. Eudoxe Marcille. The other was bequeathed to the Louvre by M. Lacaze. See above nº 93, page 10.

893. — Vallayer-Coster (Mme A.). — *The Attributes of Painting and Sculpture.*

Upon a wooden table are laid architectural draughts, rulers, compasses, a pallet, brushes, the Farnese torso moulded in plaster, portfolios for drawings, books; on the left, the unfinished bust of a woman upon a socle. — Signed, on the edge of the table, to the right : Mme VALLAYER, 1769.

0,77 m. h. ; 1,35 m. br. — Reception piece for the Academy (1770).

802. — Hubert Robert. — *The Portico of Marcus Aurelius, in Rome.*

Under the portico, rises the equestrian statue of the emperor, to which a rope is fastened, bearing linen which housewives put there to dry; five figures stand close by the pedestal; in the foreground, a workman saws a stone, on which a bas-relief is carved; visitors are perched on a marble block, where a triumpher is represented in a quadriga, and two men look at a woman who goes down a ladder into a subterranean. In the background, a circular temple, with Corinthian columns. — Signed, on the right : H. ROBERT, F. ANO, 1784.

1,61 m. h. ; 1,16 m. br. C. — Fig. 0,18 m. — Salon of 1785. — Coll. of marquis de Montesquiou.

*** 982. — Watteau.** — *Embarking for Cythera.*

On the right, on the top of a hillock shaded by a clump of trees, near a Term representing Venus, on which wreaths of flowers, a bow and a quiver hang, a maiden is seated, showily dressed in white and pink satin, holding a fan, and casting her head down; on her left side, a pilgrim, with his staff and his bottle-gourd at his feet, wearing a blue camail over a red garment, whispers in her ear; before her, a small Love, sitting on a quiver, a black cape over his wings, pulls down the lower edge of her dress; on the left side of this group, a gentleman gives a hand to a maiden, seen from the back, who rises from the lawn on which she was sitting, and another gentleman leads away her companion, round whose waist he has put his arm; in the middle distance, below the hillock, pilgrims, gorgeously attired, leaning on their staff, clasp girls in their arms, and go to a golden bark, on the left, the prow of which bears a chimœra; two half-naked rowers manage her; Loves are ready to spread out a red drapery, while others flutter about. In the background, a landscape with a lake surrounded by bluish mountains.

1,27 m. h. ; 1,92 m. br. C. — Fig. 0,30 m. — Engr. by Tardieu. — Reception piece for the Academy (1770). A repetition, painted later on and more carefully finished off, is in Berlin. " But by the charm of the light in the distance, by the enticing beauty of the whole, the Paris picture triumphally excels the other; it is the very cheerfulness of the most lovely

colours on earth, caught through a sunbeam. " (Goncourt.) " Which words would be able to express this tender, aerial, ideal colouring, so well fitted to a dream of youth and happiness, permeated with fresh azure and luminous mist in the distance, warmed up by blonde transparent tints in the foreground, as true as nature, and bright like an apotheosis in an Opera. " (Th. Gautier.)

405. — Hallé (Noel). — *The Quarrel of Minerva and Neptune.*

Standing on a conch, which two tritons push to the right against the shore, Neptune, with a green cloth round his loins, in three quarters profile to the left, brandishes his trident and looks at Minerva seated on a cloud, clad in a white cuirass with a blue cloak over it, and a white-plumed helmet; the goddess stretches out her left arm to Neptune, and bears in her right hand a sceptre with which she points at the oliver-tree that she has caused to spring from the earth; on the right, the horse that Neptune has just created and whose hoofs are still buried in the ground; afar off, the walls of Athenes.

1,56 m. h.; 1,96 m. br. C. — Half-life-size. — Reception piece for the Academy (1748). — Comes from the castle of Fontainebleau.

***91. — Chardin.** — *The industrious Mother.*

In a room, on the left, a woman is sitting, in profile, to the right, with a yellow-striped white dress, a white apron and a white neckerchief. She holds in her lap a tapestry-work that a little girl, standing by her side, in a white dress and cap, is going to take; in the foreground, on the left, a small chest and a pug-dog; on the right, a wooden tool, on which wool skeins are rolled up. In the background, a chimney and a green screen.

0,48 m. h.; 0.38 m. br. C. — Fig. 0,38 m. — Salon of 1740. — Engr. in 1740 by Lépicié, with these lines: *Un rien vous amuse, ma fille. — Hier, ce feuillage était fait. — Je vois, par chaque point d'aiguille, — Combien votre esprit est distrait. — Croyez-moi, fuyez la paresse, — Et goûtez cette vérité, — Que le travail et la sagesse — Valent les biens de la beauté*; " A trifle amuses you, my girl, — Yesterday, this foliage was already done. — I see, from every stich of your needle, — How absent-minded you are. — Believe me, shun idleness, — And understand this truth: — Work and Wisdom — Are worth the blessings of Beauty. " — Bought 30 livres at the Chardin sale, for king Louis XV. An original repetition is in the Museum of Stockholm.

***279. — Favray** (le chevalier Antoine). — *Ladies of Malta on a round of visits.*

In a room, a Maltese lady, richly attired in a flowered dress and a white and gold veil, in profile to the left, takes up the hand that is held out to her by a lady wrapped up in a black mantle, under which nothing is seen but a bit of a white whimple and a pearl necklace; between the two, an elderly woman, whose face only is visible. In the middle distance, three women clad in mantles, and a fourth one, seen from the back, in a light-coloured dress, near whom a dog is yelping; on the right, a negro-woman shows an apple to a babe that a nurse lulls asleep near a cradle. In the background, a bed, and on the walls, pictures. A door is open on a garden. — Signed, on the cradle: A. FAVRAY. A Malte, 1751.

0,49 m. h.; 0,65 m. br. C. — Fig. 0,32 m. — Reception piece for the Academy (1763).

894. — Vallayer-Coster (Mme A.). — *The Attributes of Music.*

Upon a table covered with a gold fringed blue carpet, are sundry musical instruments, and, upon a desk supporting a flat candlestick, an open score.

0,72 m. h.; 1,10 m. br. C.

***803. — Hubert Robert.** — *The Portico of Octavia, used as a fish-market, in Rome.*

In the left foreground, merchants, and, against a brick arcade, a stall, whither a man and a woman carry, on a hand-barrow, two fishes; in the middle distance, the portico, surmounted with an iron railing, on which two children lean their elbows; afar off, a street, seen in perspective, with merchants in the open air.

1,61 m. h.; 1,16 m. br. C. — Fig. 0,18 m. — Salon of 1785. — Coll. of marquis de Montesquiou.

***810. — Hubert Robert.** — *Within a Park.*

On the right, before a piece of water, two women and a dog; on the left, a palace, on the balcony of which a woman spreads out linen to dry, and a fountain from which a servant-girl draws water; in the background, on a pedestal, a statue, and a large flight of stairs leading to a garden and a terrace adorned with a balustrade.

1,44 m. h.; 0,73 m. br. C. — Ancient coll. — Comes from the palace of Saint-Cloud.

***266. — Drouais** (François-Hubert). — *Portraits of Charles-Philippe of France, count of Artois (afterward Charles X), at six years of age, and of Marie-Adélaïde-Clotilde-Xavière of France (afterwards queen of Sardinia), when four years old.*

In a garden, in the foreground, mounted on a goat, in profile to the left, with a pink ribbon round her neck, the little princess is in full face, wearing a white dress adorned with lace, her powdered hair covered with a cap, and having under her left arm a basket of flowers. On the left, behind the goat, the prince stands, in three quarters profile to the right, the head facing the front, in a grey garment with frogs, the ribbon of the Holy Ghost crosswise, his hair powdered and curled, he lays his left hand on his sister's shoulder, and holds in his right hand a bundle of grass, which the goat eagerly looks at. A landscape in the background : on the left, two sheep, lying down; on the right, a clump of trees. — Signed: DROUAIS *le fils*, 1763.

1,28 m. h.; 0,96 m. br. C. — Engr. by Beauvalet, under the title : *La leçon d'équitation.* — Salon of 1764. — Coll. of Louis XV.

535. — Le Moyne (François). — *Olympus.*

Gods and goddesses are sitting upon clouds; Mercury takes his flight; the chariot of the day sets itself in motion.

0,49 m. h.; 0,65 m. br. C. — Sketch of a ceiling. — Ancient coll.

***372. — Greuze.** — *The broken Jug.*

A maiden, with a white dress and a low-cut white bodice to which a rose is fastened, is seen in full face; she wears round her neck a gauze kerchief, and, in her auburn hair, a violet ribbon and a flower; she keeps with both hands, in the folds of her dress, a bundle of flowers, and carries a cracked jug, the handle of which is passed under her right arm; on the right, in the middle distance a fountain, with a squatting lion.

1,10 m. h.; 0,85 m. br. C. Oval-shaped. — Knee-piece, life-size. — Engr. by Massard and Desvachez (Chalc. of the Louvre). — Bought 3001 francs in 1785, at the sale of marquis de Verri. Mme du Barry possessed a repetition of it. " Greuze, whenever he paints an innocent girl, takes care to half-open the gauze and disclose the round of a rising throat; he puts in the eyes a glossy flame and on the lips a moist smile, which suggest that innocence might very easily turn into lust. " (Th. Gautier.)

800. — Hubert Robert. — *View of the bridge over the Gard.*

In the foreground, countrywomen come to draw water from the river, which a boat crosses; on the opposite bank, a group of walking people have stopped near a horseman; the bridge, with its three superposed rows of arcades, is seen in full face; a number of peasants enter, on the right, under an arcade. Landscape in the background; stormy sky.

2,42 m. h.; 2,45 m. br. — Fig. 0,18 m. — Salon of 1787.

403. — Hallé (Noel). — *The Genii of Poetry, History, Natural Philosophy and Astronomy.*

In a garden, on the right, at te foot of a bust of Pallas, a group of children, one of whom holds out an inkstand, while another gets ready to write on an open book which is supported by three other children; on the left, two children, near an instrument of natural philosophy, look through a telescope placed on the ground; in the middle distance, a group of three children, one of whom holds a desk. In the clouds, figures dancing in a ring, and Pegasus, near which a Love, crowned with a star, holds a lyre. Landscape in the background; on the left, a circular temple. — Signed : HALLE, 1761.

3,20 m. h.; 3,20 m. br. C. — Life-size. — Salon of 1761. — Ordered by the king, to be executed in tapestry-work, at the Gobelins.

923. — Vernet (Claude-Joseph). — *A Landscape* (*The Building of a High Road*).

In the foreground, journeymen work on a road; engineer Perronnet, on horseback, in the middle of an escort, reads a paper that a servant holds out to him; afar off, a mill, and a town upon a hill; on the left, a torrent over which a bridge is thrown.— Signed on the parapet, to the left, near a mile-stone bearing the n° 259 : J. VERNET, f., 1774.

0,97 m. h.; 1,62 m. br. C. — Fig. 0,13 m.— Salon of 1774. — Ordered by abbé Terray, at the same time as a picture of the same size, *the Outskirts of a Fair*, which is now in the

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

GREUZE.

372. — *The broken Jug.*

Cliché Braün, Clément et Cie. Typogravure Georges Petit.

MIGNARD.

638. — *Portraits of the « Grand Dauphin », the son of Louis XIV, and of his wife and children.*

Museum of Montpellier. J. Vernet writes down, in his diary, that he has received, on the 7th of November 1774, a sum of 6000 livres, and, on the 12th of January 1775, a sum of 4000 livres, on account, towards the payment of these two paintings. Abbé Terray sale (1779). — *Musée Napoléon.*

***45. — Boucher.** — *A Pastoral.*

Near to a tree, a young shepherdess, with a white and yellow satin dress, the bodice of which is open, and a shepherd in a yellow waistcoat, having on his knees his red vest, are sitting on a knoll; the girl, who wreathes flowers to make a crown, is facing the front, and turns her face in profile to the young man, who presents her with a dove; on the left, sheep; on the right, the bird's cage; in the foreground, a basket of flowers. — Signed on the stone, to the right : F. BOUCHER, 1763.

0,94 m. h.; 0,74 m. br. C. — Fig. 0,62 m.

***921. — Vernet** (Claude-Joseph). — *A Landscape* (*Girls, bathing*).

On the right, maidens take off their clothes on the strand; others, near to a tree, have a lunch; in the foreground, a man sits on the heart, with a dog by his side; in the river, three girls bathing, and a boat in which are several maidens. In the background, a waterfall, and a bridge which connects the two steep banks commanded by houses and ruins; on the left, men hidden in the brushwood, look at the bathing girls. — Signed, on the right : J. VERNET, f., 1772.

0,98 m. h.; 1,62 m. br. C. — Fig. 0,13 m. — Ancient coll.

***638. — Mignard.** — *Full-Length portraits of Louis of France, the son of Louis XIV* (*the Grand Dauphin*) (1661-1711), *his wife* (1660-1690) *and his three children, in an early age.*

In an open gallery, on the left, the Grand Dauphin is seated, in three quarters profile, leaning his elbow on a table and fondling a greyhound; clad in a blue garment, with a large red cloak over his shoulders, he turns his face, set in a blonde periwig, to the Grande Dauphine (Marie-Anne-Christine-Victoire of Bavaria), sitting, on the right, close to the table, wearing a yellow dress with blue sleeves, and a string of pearls in her brown hair. She has near her, seated on a cushion, with a chemisette as only garment, her youngest child, the duke of Berry, whom she upholds, while looking, on the right, to the duke of Burgundy (Louis XV's father) who, clad in red, brandishes a lance; in the foreground, seated on a red cushion, the duke of Anjou (afterwards king of Spain, under the name of Philip V), in a blue costume, fondles a dog. In the background, two Loves in the air draw up a drapery; on the horizon, a garden.

2,32 m. h.; 3,04 m. br. C. — Fig. Life-size. — This picture, placed, in 1710, in the communication gallery, at Meudon, was brought afterwards to Versailles. During the Revolution it was stolen, and, in 1815, sold by an amateur to king Louis XVIII.

***467. — Lancret.** — *The Nest of birds.*

On the left, under a clump of trees, a shepherdess is sitting upon a bench, in a red dress with a blue bodice; leaning on a cage, she turns in three quarters profile to a shepherd, on the right, clad in grey, who puts his arm round her waist aud shows her a nest of birds. Landscape in the background, with a thatched cot on the right.

0,16 m. h.; 0,21 m. br. W. — Fig. 0,10 m. — Bought 300 francs of M. Argiot by king Louis-Philippe in 1834.

***466. — Lancret.** — *The Turtle-doves.*

On the right. a shepherd, in yellow clothes, shows to a shepherdess, sitting before him, in a grey and yellow dress, both seen in profile to the left, turtle-doves perched in a tree. Landscape in the background.

0,16 m. h.; 0,21 m. br. W. — Fig. 0,10 m. — Bought 200 francs of M. Argiot by king Louis-Philippe in 1834.

***36. — Boucher.** — *Vulcanus exhibits to Venus the weapons destined to Æneas.*

On the right, Vulcanus is seated on the skin of a tiger, leaning his elbow on an anvil; he turns his head to Venus on the left, and holds out a sword to her; near the god, various instruments and a quiver are put in a heap. The goddess, reclining on a cloud, in profile, to the right, leans on a Nymph lying at her feet; two others fly through the air, as well as Loves, two of whom carry a helmet adorned with blue feathers; in the left foreground, Venus's chariot, doves and a Love who wreathes flowers. — Signed : F. BOUCHER, 1757.

3,20 m. h.; 3,20 m. br. W. — Life-size. — Salon of 1757. — Acquired by king Louis XV, to be reproduced in tapestry-work at the Gobelins.

***90. — Chardin.** — *Fruits and Animals.*

Upon a circular stone table, partly covered with a table-cloth, fruits are laid over one another in a basket, oysters in a plate, with a knife, and a lemon which has been cut; on the right, a bowl and two decanters: on the left, two glasses and a ewer; in the background, a parrot sat on a vase; in the foreground, near a bucket in which two bottles keep cool, a dog lifts up his head to the parrot. — Signed on the right, below the table : J. CHARDIN, F., 1728.

1,90 m. h.; 1,28 m. br. C. — Life-size. — Reception piece for the Academy (1728). — This picture, which had been placed by Napoleon I at Compiègne, was brought back to the Louvre in 1851.

89. — Chardin. — *Interior of a kitchen.*

Upon a table, on the right, a knife, an earthen pot, a skimmer, a caldron and a pan are placed on a table-cloth; on the left, two fishes, oysters and leeks; a cat glances at these things with a greedy look; on the ceiling a skate hangs.

1,15 m. h.; 1,40 m. br. C. — Another reception piece for the Academy (1728).

***249. — Desportes** (FRANÇOIS). — *Portrait of the Painter* (1661-1743).

He is seated on a knoll, on the right, the body facing the front, the head bare, in three quarters profile to the right, dressed as a sportsman : grey cloak, violet breeches, blue vest, leathern gaiters; round the neck, a cravat, loosely tied up. In his right hand, he holds a gun, and with the left, fondles a dog which looks at him; at his feet, heads of game; on the left, a harrier of a sandy hue turns its heads to its master. Landscape in the background.

1,97 m. h. ; 1,63 m. br. C. — Full-length fig ; life-size. — Engr. by Joullain (Chalc. of the Louvre). — Salon of 1699. — Reception piece for the Academy (1699). — " His picture for his reception by the Academy, where he painted himself as a sportsman, with dogs and game, is considered by this Company as one of the most felicitously executed among those which decorate the place of their meetings. " (*La Vie de M. Desportes*, by his son.)

***230. — Desportes** (FRANÇOIS). — *Bonne, Nonne and Ponne, bitches of Louis XIV's pack.*

On the left, three bitches, with black-spotted white coats, stop partridges that hide themselves in the grass, on the right. Landscape in the background, with hills on the horizon.

1,62 m. h. ; 2 m. br. C. — Life-size. — Was formerly at Marly, in the apartment of Louis XV.

***869. — Tocqué.** — *Supposed Portrait of M^me^ de Graffigny* (1694-1728).

Seen in full face, in a blue dress and a fur-trimmed red cloak; she wears on her powdered hair a white cap, and, over it, a black mantilla, tied up under the chin.

0,81 m. h. ; 0,65 m. br. — Breast-piece, life-size. — Bought in 1832 by king Louis-Philippe of M. Payen, for 500 francs.

***180. — Coypel** (CHARLES-ANTOINE). — *Perseus rescues Andromeda.*

In the middle, Andromeda, chained up on a rock beaten by the waves, stretches out her arms towards Perseus, who comes down from the sky, on the left, and is going to pierce the monster which turns to him its threatening mouth; in the foreground, five Nereids look at the fight; on the right, Andromeda's parents, Cassiopea, on her knees, and Cepheus, king of Ethiopia, upright, are praying on the shore; on the platform of a fortress, a crowd of people.

1 m. h. ; 1,24 m. br. C. — Under life-size. — Ancient coll.

***959. — Vestier** (ANTOINE). — *Portrait of the Painter's Wife.*

She is seated, in three quarters profile, to the left, the head facing the front, in a crimson dress with an open bodice, a yellow skirt and a white-feathered straw hat; on the left, a table on which her right arm is leaning, and on an easel, a portrait; in the fore-

ground, on a red stool, a little boy fondles a dog. — Signed : VESTIER, pictor regis, 1787.

1,76 m. h ; 1,32 m. br. C. — Life-size. — Bequeathed by M. Vestier, the painter's grandson, in 1875.

*** 835. — Santerre** (Jean-Baptiste). — *Susanna, at her bath.*

She is sitting on a knoll, naked, in three quarters profile, to the left, the head facing the front, the eyes cast down, holding in her right hand a white cloth with which she dries herself up; the left leg is bent up; the right one is stretched out; on the left, the basin of a fountain, surrounded with a stone wall; on the right, a red cloak thrown on the ground, and the two old men, hidden behind the trees of the garden.

2,05 m. h.; 1,15 m. br. C. — Life-size. — Engr. by Porporati (Chalc. of the Louvre), Gandolfi, Landon and Filhol. — Reception piece for the Academy (1704). — " This is not, to be sure, the chaste spouse of the Scripture; it is quite a modern Susanna, brought nearer to us by her grace and her French countenance, charming in the seeming artlessness of a voluptuously modern attitude. " (Charles Blanc.)

853. — Subleyras. — *The Magdalen at the feet of Christ.*

Dinner is served up at Simon the Pharisee's, in a large hall of his palace; in the middle, the table, round which the guests are reclining upon couches. On the left, Christ, in a red robe and a blue cloak, in profile to the left, turns to the Magdalen, on her knees, who wipes his feet with her fair hair; right and left, servants bring in dishes and flasks; before the table, a dog gnaws a bone, and two slaves, who were putting plates into a basket, stop in their work to gaze at the sinner. — Signed, on the floor, to the left : SUBLEYRAS; *Uticinsis pinxit Romæ*, 1739.

2,15 m. h.; 6,79 m. br. C. — Life-size. — Engr. by Subleyras. — Painted for the convent of Asti, near Turin. Brought to the Louvre under Napoleon I. " It is not sturdy, tranquil and luminous, as the *Wedding at Cana,* but what a naturalness, fluency and pleasant colouring in a scale of silvery tones ! " (Th. Gautier.)

Cliché Braün, Clément et C^ie^. Typogravure Georges Petit.

BOTTICELLI (SANDRO DI MARIANI FILIPEPI, called)

1297. — *Tornabuoni and the Three Graces* (A fragment).

PALIER DARU

(The Landing of the Daru staircase)

On this landing, at the top of the staircase that leads from the Denon gallery to the first floor, four doors open, through which the visitor enters, on the east, into the vestibule of the Galerie d'Apollon; into the hall V, on the south-east; into the hall VI, on the south-west, and into the hall VII, on the west.

On the western wall, opposite *the Victory of Samothrace*, three frescoes have been placed, belonging to the Florentine school.

***1297. — Botticelli.** — *An Allegorical subject: Giovanna Tornabuoni and the Graces, or Virtues.*

On the right, a young woman, with a chestnut-brown dress, a white veil on her fair hair, a pearl necklace arround the neck, and, at her feet, a child leaning on a shield, comes forward, in three quarters profile, to the left. She holds out with both hands a white linen cloth, into which four young women, dressed in tunics of softened hues, coming in pairs from the left, are throwing flowers.

2,12 m. h.; 2,84 m. br. — Life-size. — This fresco and the following one, acquired in 1882, at a cost of 46 500 francs, come from villa Lemmi (near Florence). They are said to have been painted on the occasion of the marriage of Lorenzo Tornabuoni with Giovanna Albizzi. The principal figure represents the bride, to whom the three Graces (or rather the four Virtues) bring presents.

***1298. — Botticelli** (School of). — *Lorenzo Tornabuoni and the Liberal Arts.*

On the left, a young man, whose long fair hair flow out of a red flat cap, clothed in a red-striped blue gown and a red cloak clasped on the right shoulder, in profile to the right, is led by a young woman, wrapped in a white tunic, to six women seated on the right in a semi-circle, one of whom, on a higher seat, presides over the others. Each of them holds in her hand a different attribute. In the background, a forest.

2,38 m. h.; 2,70 m. br. — Life-size. — See the note above.

1294. — Fra Giovanni da Fiesole, called **Angelico.** — *The Crucifixion.*

Christ upon the cross stands out on a bluish ground. On the left,

the Virgin is seen in full face, wrapped up in a violet cloak, the hands crossed, the head bent down; near her St Dominic, kneeling, the head in profile to the right, embraces the cross with both arms; on the right, St John, in three quarters profile to the left, clad in a long red cloak, twisting his hands, is sunk in grief.

1,25 m. h. ; 2,60 m. br. — Life-size. — Formerly in the dining-hall of the convent of Dominican friars, at Fiesole. — Bought in 1879. — See the note, no 1322. — This fresco is mentioned by MM. Crowe and Cavalcaselle and by Burckhart.

THE END

THE

TABLE OF CONTENTS

WHICH COMPRISES

A SHORT CATALOGUE OF ALL THE PICTURES

exhibited in the Galleries of the National Museum of the Louvre

in their numerical order

The letter C is placed before the numbers of the pictures which are described in this work; the figure on the right shows the page where the description is to be found.

The Roman figures between brackets indicate the Hall in which such pictures as are not described are exhibited.

The pictures the numbers of which are not entered into this table, are not exhibited, at the present time, in the Halls of the Museum.

FRENCH SCHOOL

Aligny (Claude-François-Théodore-Caruelle d'). Chaumes (Nièvre), 1798; † Lyon, 1871.
Landscape. Pupil of Regnault.

1. *Prometheus.* (VIII.)
2. *An Italian Villa.* (II.)

Allegrain (Étienne). Paris, 1644 † 1736.
Landscape. Academician in 1677.

3. *Landscape.* (XVI.)
4. *Landscape.* (XVI.)

André (Jean). Paris, 1661, † 1753.
Dominican Friar; lived in Rome.

5. *The Portrait of the Painter.* (XV.)

Aubry (Étienne). Versailles, 1745 † 1781.
Portrait. Academician in 1775.

6. *Portrait of Noel Hallé.* (XV.)
7. *Portrait of Claude Vassé.* (XV.)

Autereau (Louis). Paris, 1692 † 1760.
Portrait. Academician in 1741.

8. *Portrait of René Frémin.* (XV.)

Aved (Jacques-André-Joseph). Douai, 1702 † 1766.
Portrait. Pupil of B. Picard, in Holland. Academician in 1734.

C 9. *Portrait of M^is de Mirabeau*..... 292

10. *Portrait of P.-J. Cazes.* (XVI.)

C 11. *Portrait of J.-F. de Troy.* 263

Baugin (Lubin). Pithiviers, 1610?; † Paris, 1663.
Called *Petit Guide.* Academician in 1751.

12. *The Holy Family.* (XIV.)

Belle (ALEXIS-SIMON). Paris, 1674 † 1734.
Portrait. Academician in 1703.
13. *Portrait of F. de Troy.* (XV.)

Belly (LÉON). Saint-Omer, 1827 † 1877.
Landscape. Pupil of Troyon.
C 14. *Pilgrims on their way to Mecca.* 277.

Belloc (JEAN-HILAIRE). Nantes, 1785 † Paris, 1866.
Portrait. Pupil of Gros.
C 14 bis. *Portrait of his family..* 220

Benoist (ANTOINE), called DU CERCLE. Joigny, 1632; † Paris, 1717.
Portrait. Academician in 1681.
15. *Portrait of J. Buirette.* (XV.)

Benoist (MARIE-GUILHELMINE). Paris, 1768 † 1826.
Portrait. Pupil of Vigée-Lebrun.
16. *Portrait of a negro woman.* (III.)

Benouville (FRANÇOIS-LÉON). Paris, 1821 † 1859.
History. Pupil of Picot. Prize of Rome, in 1845.
C 17. *St Francis of Assisi, dying, blesses his native city.* 278

Bidault (JEAN-JOSEPH-XAVIER). Carpentras, 1758; † Montmorency, 1846.
Landscape. A Member of the Institut in 1823.
20. *View of Subiaco.* (XVI.)

Blain ou **Belin de Fontenay** JEAN-BAPTISTE). Caen, 1653; † Paris, 1715.
Still life. Academician in 1687.
23. *Gold vases, flowers and fruit.* (XIV.)
24. *Gilt vase full of flowers.* (XIV.)

Blanchard (JACQUES). Paris, 1600 † 1638.
History. Called the *French Titian.* Lived long in Italy.
C 25. *Charity*..... 241
26. *St Paul meditating.* (XIV.)

Blanchard (LOUIS-GABRIEL). Paris, 1650 † 1704.
Son of Jacques. Pupil of his uncle Jean-Baptiste. Academician in 1663.
27. *Portrait of the Painter.* (XV.)

Boucher (FRANÇOIS). Paris, 1704 † 1770.
History, decoration, portrait. Academician in 1734. Painter of the King.
C 30. *Diana, coming out of her bath with a companion*..... 296
C 31. *Venus bespeaks of Vulcanus arms for Æneas*..... 296
C 32. *The Shepherdess asleep* .. 296
C 33. *The Bagpipe*..... 295
C 34. *The Nest*..... 307
C 35. *A Shepherd and Shepherdesses*..... 310
C 36. *Vulcanus exibits to Venus the weapons destined to Æneas*..... 320
37. *Vertumnus and Pomona* (XVI).
38. *Cephalus and Aurora* (XVI).
C 42. *The Goal*..... 289
C 43. *Venus dressing*..... 304
C 44. *Venus disarming Love*... 306
C 45. *A Pastoral*..... 319
C 46. *Venus with Vulcanus*.... 5
C 47. *The three Graces*..... 2
C 48. *The Painter in his studio.* 6
C 49. *Vulcanus's Forges*..... 3
C 50. *Portrait of a young woman* 23

Bouchot (FRANÇOIS). Paris, 1800 † 1842.
History. Pupil of Regnault.
C 50 bis. *General Bonaparte in the Council of the Five Hundred*..... 281

Boulongne or **Boulogne** (BON DE), called THE ELDER. Paris, 1649 † 1717.
History. Academician in 1677.
51. *The Annunciation of the Virgin* (XI).
C 52. *St Benedict raising a child from the dead.*

53. *Hercules fighting the Centaurs.* (XIV.)

Boulongne or **Boulogne** (LOUIS DE), called THE YOUNGER. Paris, 1654 † 1734.

History. Brother of the preceding one. Prize of Rome in 1675. Academician in 1681. Painter of the King.

55. *The Wedding of St Catharine.* (XIV.)

Boulongne (JEAN DE), called LE VALENTIN. Coulommiers, 1591 † Rome, 1634.

History. Imitated Caravaggio.

C 56. *The Innocence of Susanna made out*..... 235
C 57. *The Judgment of Solomon.* 234
C 58. *Cæsar's Denarium*..... 213
C 59. *A Concert*..... 240
60. *A Concert.* (IV.)
61. *The Fortune-teller.* (IV.)
63. *A Meeting of Drinkers.* (X.)

Bourdon (SÉBASTIEN), Montpellier, 1616 † Paris, 1671.

History; common life. Travelled in Italy and in Sweden. One of the twelve founders of the Academy in 1648.

64. *The Sacrifice of Noah.* (XIV).
65. *Solomon sacrificing to the idols.* (X.)
66. *The Adoration of the Shepherds.* (XIX.)
68. *The Virgin the Child and St John.* (XVI.)
C 69. *The Presentation in the Temple*..... 259
70. *Christ and the children.* (XIV.)
71. *The Deposition.* (IX.)
C 74. *Julius Cæsar before the grave of Alexander*..... 214
C 75. *A Halt of Gypsies*..... 234
C 76. *The Beggars*..... 235
77. *A Scene in an interior.* (I.)
C 78. *Portrait of René Descartes*..... 233
79. *Portrait of a man.* (XIV.)
C 80. *Portrait of the painter*.. 267
C 81. *Portrait of the painter*.. 265

Brascassat (JACQUES-RAYMOND). Bordeaux, 1804 † 1867.

Landscape. Member of the Institut in 1864.

C 82. *The Bull*..... 29
C 83. *Landscapes and animals.* 279

Brion(GUSTAVE).Rothan(Vosges), 1824 † Paris 1878.

History; common life. Pupil of Guérin. Medal of honour in 1886.

C 84. *The End of the Flood*..... 29

Callet (FRANÇOIS). Paris, 1741, † 1823.

History. Prize of Rome in 1764. Academician in 1780.

85. *Saturnalia, or Winter.* (XVI.)
C 86. *Autumn, or the Feasts of Bacchus*..... 299
C 87. *Triumph of Flora*..... 6

Cazes (PIERRE-JACQUES). Paris, 1676 † 1754.

History. Pupil of Bon Boulogne. Prize of Rome in 1699. Academician in 1703.

C 88. *St Peter rising Tabitha from the dead*..... 301

Chardin(JEAN-BAPTISTE-SIMÉON), Paris, 1699 † 1779.

Common life. Pupil of Cazes and Noël Nicolas Coypel. Academician in 1728.

C 89. *Interior of a Kitchen*... 320
C 90. *Fruit and Animals*..... 320
C 91. *The industrious Mother.* 316
C 92. *Grace before Meat*..... 314
C 93. *Grace before Meat*..... 10
C 94. *A dead Rabbit and sporting implements* 300
C 95. *A Menu for a Lenten-day.* 314
C 96. *A Menu for a flesh-day.* 313
C 97. *The Monkey antiquarian*..... 299
C 98. *The Attributes of the Arts.* 288
C 99. *The female Caterer*..... 298
C 100. *The Attributes of Music.* 308
C 101. *Sundry Utensils*..... 310
C 102. *A Basket of Peaches*... 310
C 103. *The House of cards*..... 20
C 104. *The Monkey painter*.... 16

C 105. *Still Life*..... 1
C 106. *Still Life*..... 16
107. *The Jar of olives.* (I.)
108. *The copper Fountain.* (I.)
C 109. *Still Life*..... 4
110. *Fruit.* (I.)
C 111. *Sundry Utensils*..... 5
112. *Pears and a glass of wine.* (I.)
113. *The silver Mug.* (I.)
114. *The kitchen Table.* (I.)
115. *The Basket of Grapes.* (I.)
116. *Kitchen Utensils.* (I.)

Chardin (Attributed to).
C 117. *Coming home from School.* 8
118. *Preparing to put the Pot on.* (I.)

Chassériau (Théodore). Samana, Haïti, 1819 † Paris, 1856.
History. Pupil of Ingres.
C 120. *The Tepidarium*..... 28
121. *The Chaste Susanna.* (II.)

Chéron (Élisabeth-Sophie), Mme le Play. Paris, 1648 † 1711.
Portrait. Academician in 1672.
122. *Portrait of the artist.* (XV.)

Chintreuil (Antoine). Pont-de-Vaux, 1816 † Paris, 1876.
Landscape. Pupil of Corot.
C 123. *Space*..... 31
C 124. *The Grove with the Roes.* 270
C 125. *Rain and Sunshine*..... 30

Clouet (Jean, called Jehannet, Jbannet or Janet).
Born in Flanders. Came to France about 1475 and settled in Tours.
C 126. *Portrait of François I.*. 125
C 127. *Portrait of François I.*. 133

Clouet (François, called Jehannet, or Janet). Tours, about 1500 † about 1572.
Son of the preceding one. Painter of the King.
C 128. *Portrait of Charles IX.* 134
C 129. *Portrait of Elizabeth of Austria*..... 43

Clouet (Attributed to François).
C 130. *Portrait of Henri II.*.. 137
C 131. *Portrait of duke François de Guise*..... 134

Clouet (After François).
132. *Portrait of Charles IX.* (VI.)
133. *Portrait of Elizabeth of Austria.* (VI.)

Clouet de Navarre, supposed to be the brother of François Clouet.
C 134. *Portrait of Louis de Saint-Gelais*..... 127

Cochereau (Léon-Mathieu). Montigny, 1793 † Bizerte, 1817.
Common life. Pupil of David.
C 135. *Interior of David's Studio.* 38

Colombel (Nicolas). Sotteville. 1646 † Paris, 1717.
History. Academician in 1794.
136. *St Hyacinthus preserving the Statue of the Virgin.* (IX.)

Corneille (Michel), called the Elder. Paris, 1642 † 1708
History. Pupil of his father. Prize of Rome. Academician in 1663.
137. *The Rest in Egypt.* (XIV.)

Corot (Jean-Baptiste-Camille). Paris, 1796 † 1875.
Landscape. Pupil of Michallon and Bertin.
C 138. *On a Morning*..... 272
C 139. *A View of the Roman Forum*..... 269
C 140. *A View of the Colyseum.* 269
C 141. *Landscape*..... 282
C 141 bis. *A recollection of Italy.* 285

Couder (Louis-Charles-Auguste). Paris, 1790 † 1873.
History and portrait. Pupil of Regnault and David. Member of the Institut in 1839.
142. *The Levite of Ephraim.* (VIII.)

Courbet (GUSTAVE). Ornans, 1819 † Tour-de-Peilz (Switzerland), 1877.

Landscape and figures. Pupil of Steuben.

C 143. *The Burial at Ornans*.. 30
C 144. *The Wounded man*..... 274
C 144bis. *Portrait of Champfleury*. 219
C 145. *Stags, fighting* 274
C 147. *The Cover of the Roes*.. 271
C 146. *A Roebuck in the covert*. 283
C 147. *Portrait of the painter*. 264
C 147bis. *The Wave*..... 281

Courtois (JACQUES), called LE BOURGUIGNON. Saint-Hippolyte (Franche-Comté), 1621 † Rome, 1676.

History. Stayed in Italy.

149. *A Cavalry Fight*. (IX.)
150. *Troops on the March*. (IX.)
151. *A Cavalry Fight*. (XII.)
C 152. *A Shock of cavalry*..... 213
C 153. *Cuirassiers and Turkish horsemen*..... 213
154. *A Battle*. (X.)

Cousin (JEAN). Soucy (near Sens), about 1500? † about 1589?

C 155. *The last Doom*..... 133

Couture (THOMAS). Senlis (Oise), 1815 † Paris, 1879.

History and portrait. Pupil of Gros and Paul Delaroche.

C 156. *The Romans of the latter Period*..... 271

Coypel (NOËL). Paris 1628 † 1707.

History. Pupil of Quilleriez. Academician in 1663. Director of the Academy in Rome.

157. *Solon defending his Laws*. (XIV.)
158. *Ptolemy Philadelphus granting freedom to the Jews*. (XIV.)
159. *Trajanus giving public audiences*. (XIV.)
160. *The Foresight of Alexander Severus*. (XIV.)
161. *The Reprobation of Cain*. (XI.)
164. *Apollo crowned by Victory*. (XIV.)
165. *Apollo*. (IX.)
166. *Portrait of Noël Coypel*. (XV.)

Coypel (ANTOINE). Paris, 1661 † 1722.

History. Son and Pupil of Noël. Academician in 1681. The King's Painter in 1716.

167. *Athaliah expelled from the Temple*. (XIV.)
C 168. *Athaliah driven out of the Temple*..... 291
C 170. *Esther in the presence of Ahasuerus*..... 299
C 171. *Rebekha and Eliezer*.... 294
172. *A Maiden fondling a dog*. (XVI.)
173. *Flora and Zephyrus*. (II.)
174. *Democritus*. (I.)
175. *Portrait of Antoine Coypel*. (XV.)

Coypel (NOEL-NICOLAS). Paris, 1692 † 1734.

History. Brother of Antoine. Academician in 1720.

177. *Innocence and Love*. (XVI.)
178. *A Nymph and a Love*. (XVI.)
179. *Portrait of Noël-Nicolas Coypel* (XV.)

Coypel (CHARLES-ANTOINE). Paris. 1694. † 1752.

History Son and Pupil of Antoine Coypel. Academician in 1715. The King's Painter in 1747.

C 180. *Perseus rescues Andromeda*..... 321
181. *The Wedding-Feast of Angelica and Medor*. (XVI.)
C 182. *Portrait of the Actor Jelyotte*..... 14
C 183. *Portrait of the painter*. 266

Daubigny (CHARLES-FRANÇOIS). Paris, 1817 † 1878.

Landscape.

C 184. *Grape-gathering in Burgundy*..... 278
C 185. *Spring*..... 30

Dauzats (Adrien). Bordeaux, 1804 † Paris, 1868.

Landscape and Interior.

C 186. *Interior of a Spanish church*..... 38

David (Jacques-Louis). Paris, 1748 † Brussels, 1825.

History and portrait. Pupil of Vien. Prize of Rome in 1774. Academician in 1783. Member of the Institut in 1779. First painter of the Emperor.

C 187. *Leonidas at Thermopylæ*. 34
C 188. *The Sabines*..... 34
C 189. *The Oath of the Horatii*. 273
190. *The Oath of the Horatii; a sketch*. (xvi.)
191. *The Lictors bring back to Brutus the corpses of his sons*. (viii).
C 192. *Belisarius, begging*..... 307
C 193. *Minerva fighting with Mars*..... 308
C 194. *Paris and Helen*..... 304
C 196. *Portrait of M. Pécoul*.. 36
C 197. *Portrait of M^me Pécoul*. 37
C 198. *Portrait of Pope Pius VII*..... 39
C 199. *Portrait of M^me Récamier*..... 284
200. *Portrait of Antoine Mongez and M^me Mongez*. (viii.)
C 200 bis. *Portrait of M^me Chalgrin*..... 221
C 201. *Portrait of Bailly*..... 4
C 202. *Portrait of David in his youth*..... 39
C 202 bis. *The Anointing of Napoleon I^er in Notre-Dame*. 39

Debar (Bonaventure) Paris, 1700, †1729.

Landscape; common life. Academician in 1728.

C 203. *A rustic Feast*..... 289

Decamps (Alexandre-Gabriel). Paris 1803 † Fontainebleau, 1860.

Common life and Landscape. Pupil of A. de Pujol.

C 204. *Towing Horses*..... 282
C 205. *The Caravan*..... 29
C 206. *A Bull-dog and a Scotch terrier*..... 31

Delacroix (Ferdinand-Victor-Eugène). Charenton, 1798 † Paris, 1863.

History. Pupil of de Guérin. Medal of honour in the Universal Exhibition of 1855. Member of the Institut in 1857. The chief of the romantic school.

C 207. *Dante and Virgil in Hell*. 270
C 208. *Scenes of slaughter in Chios*..... 285
C 209. *The 28th of July* 1830.... 283
C 210. *Algiers Women in their apartment*..... 281
C 211. *A Jewish wedding in Morocco*..... 280
C 212. *Don Juans' boat*..... 285
C 213. *The Taking of Constantinople by the crusaders*. 282
C 214. *Portrait of Delacroix*.. 265

De la Marre (Florent-Richard), 1638 † 1718.

215. *Portrait of Antoine Paillet*. (xv.)

Delaroche (Paul). Paris, 1797 † Versailles, 1856.

History and portrait. Pupil of Gros. Member of the Institut in 1832.

C 216. *Death of Elizabeth, queen of England*..... 278
C 217. *Edward's Sons*..... 284

De Lyen (Jacques-François). Gand, 1684 † Paris, 1761.

Portrait. Pupil of Largillière. Academician in 1725.

218. *Portrait of Bertin*. (xv.)
219. *Portrait of Coustou*. (xv.)
220. *Portrait of the painter*. (xv.)

De Marne (Jean-Louis). Brussels, 1744 † Paris, 1829.

Landscape and animals. Pupil of Briard.

C 221. *A Road*..... 298
C 222. *A Fair at the gate of an Inn*..... 301
C 223. *Setting off for a Village Wedding*..... 303

Desportes (François). Champigneul, 1661 † Paris, 1743.

Animals and figures. Academician in 1699. Travelled in Poland and in England.

C 224. *Portrait of a Sportsman.* 291
225. *Wolf hunting.* (XVI.)
226. *Boar hunting.* (XVI.)
227. *Stag hunting.* (XVI.)
229. *Diana and Blonde* (XVI.)
C 230. *Bonne, Nonne and Ponne.* 321
232. *Tane stopping two partridges.* (XVI.)
C 234. *A Bitch and two partridges* 291
235. *Pompée and Florissant.* (XVI.)
237. *Poultry, game and vegetables* (XVI).
240. *Game watched over by a doy.* (XVI.)
241. *Game, flowers and fruit.* (XVI.)
242. *Game, flowers and fruit.* (XVI.)
245. *Fruit and game.* (XVI.)
246. *A Greyhound watches over two hares.* (XVI.)
C 247. *Dogs watching over game* 313
248. *A little Dog holding a partridge.* (XVI.)
C 249. *Portrait of Desportes...* 321

Deveria (Eugène-François-Marie-Joseph). Pau, 1805 † Paris, 1865.

History. Pupil of Girodet.

C 250. *The Birth of Henri IV.* 269

Diaz de la Pena (Narcisse) Bordeaux, 1802 † Menton, 1876.

Common life and Landscape. Pupil of Sigalon.

251. *The Pyrenees; a study.* (VIII.)
252. *A Birch; a study.* (II.)
C 253. *In the Covert*..... 283
C 254. *At "la Reine-Blanche".* 283
C 255. *The Gipsies* 31
C 256. *The Fairy with the Pearls*..... 281
C 257. *Don't come in!*..... 278

Common life.

Drolling (Martin). Oberheighem, (near Colmar) 1752 † Paris, 4827.

C 261. *The Interior of a Kitchen.* 302
262. *A Woman at a Window.* (I.)
263. *A Fiddler at a Window.* (I.)

Drouais (Hubert). La Roque, 1699 † Paris, 1767.

Portrait. Pupil of de Troy. Academician in 1730.

264. *Portrait of Christophe.* (XV.)
C 265. *Portrait of R. Le Lorrain*..... 266

Drouais (François-Hubert). Paris. 1727 † 1775.

Portrait. Pupil of his father Hubert. Academician in 1738.

C 266. *Portraits of the count of Artois and of M^me^ Clotilde*..... 317
267. *Portrait of Bouchardon.* (XV.)
268. *Portrait of Coustou.* (XV.)

Drouais (Jean-Germain). Paris, 1763 † 1788.

History. Son of François-Hubert. Pupil of his father and David. Prize of Rome in 1784.

C 269. *Christ and the Cananean woman*..... 309

Dubois (Ambroise). Antwerp, 1543 † Fontainebleau, 1614 or 1615.

History. He came to Paris about 1568.

271. *Chariclea going through the fire ordeal.* (VI.)
C 272. *The Baptism of Clorinda.* 127

Dumont (Jacques), called Le Romain. Paris, 1701 † 1781.

History. Pupil of Antoine Lebel. Academician in 1728.

C 275. *M^me^ Mercier surrounded by her family*..... 290

Duplessis (Joseph-Silfrède). Carpentras, 1725 † Versailles, 1802.

Portrait. Pupil of Subleyras. Academician in 1774.

276. *Portrait of G. Allegrain.* (XV.)
277. *Portrait of Joseph-Marie Vien.* (XV.)

Favray (Chevalier ANTOINE DE) Bagnolet, 1706 † Malta, 1791.

Common life. Pupil of François de Troy. Academician in 1732.

C 279. *Ladies of Malta on a round of visits*..... 316
280. *Portrait of a young Maltese woman.* (I.)

Ferdinand (LOUIS-ELLE), called THE ELDER. Paris, 1612 † 1689.

Portrait. One of the twelve founders of the Academy in 1648.

281. *Portrait of Th. Regnaudin.* (XV.)

Ferdinand (LOUIS-ELLE), called THE YOUNGER. Paris, 1648 † Rennes, 1717.

282. *Portrait of Samuel Bernard.* (XV.)

Flandrin (JEAN - HIPPOLYTE). Lyons, 1809 † Rome, 1864.

History and portrait. Pupil of Ingres. Prize of Rome in 1832. Member of the Institut in 1853.

C 283. *An Academical figure*... 275
C 284. *Portrait of a maiden*... 277
C 285. *Portrait of Mme Vinet*.. 277

Flers (CAMILLE). Paris, 1808 † Annet, 1868.

Landscape.

286. *A Landscape. Environs of Paris.* (II.)

Forbin (LOUIS-NICOLAS-PHILIPPE-AUGUSTE). La Roque d'Antheron, 1777 † Paris, 1841.

History. Pupil of Boissieu and David. Member of the Institut in 1816. Director general of the Museums in 1816.

287. *Interior of a Monastery.* (II.)

Foucquet (JEAN). Tours, about 1415 † about 1485.

Painter of Louis XI. Travelled in Italy.

C 288. *Portrait of Guillaume Juvénal des Ursins*..... 48
C 289 *Portrait of Charles VII.* 131

Fragonard (JEAN-HONORÉ). Grasse, 1732 † Paris, 1806.

Common life and history. Pupil of Boucher and Chardin. Prize of Rome in 1752.

C 290. *Coresus and Callirhoea.* 311
C 291. *The Music Lesson*..... 303
C 292. *The "Heure du Berger."*. 23
C 293. *Women, bathing*..... 18
C 294. *A Bacchante, sleeping*.. 22
C 295. *The Rape of the Shift*.. 26
C 296. *Music*..... 14
C 297. *Studying*..... 12
C 298. *Inspiration*..... 11
C 299. *A Fancy Figure*..... 13
C 300. *A young Woman*... ... 20
301. *The Storm.* (I.)
C 302. *Portrait of Fragonard.* 266
C 303 *A Drinker*..... 7

Fréminet (MARTIN). Paris, 1567 † 1619.

History. Pupil of Michael Angelo and Caravaggio. The King's Painter in 1603.

C 304. *Mercury bids Æneas forsake Dido*..... 136

Froment d'Avignon (NICOLAS). 15th century.

Common Life and Landscape. Pupil of Cabat.

C 304 bis. *Portraits of king René d'Anjou and his queen*... 139

Fromentin (EUGÈNE). Rochelle, 1820 † 1876.

C 305. *Hawking in Algeria*.... 276
C 306. *An Arabian encampement*..... 274
C 307. *Egyptian Women*..... 276

Gascard (HENRI). Paris, 1635 † Rome, 1701.

Portrait. Academician in 1680.

308. *Portrait of Louis Elle.* (XV.)
309. *Portrait of Pierre de Sève.* (XV.)

Gellée (CLAUDE), called CLAUDE LORRAIN). Château de Chamagne (near Toul), 1600 † Rome, 1682.

Landscape. Pupil of his brother, and of Geoffroy Walls and Agostino Tassi; lived in Italy. He has left an engraved collection of his drawings and pictures, entitled *Liber Veritatis.*

C 310. *View of a Harbour*..... 258
C 311. *View of Campo Vaccino.* 258
C 312. *The village Holiday*... 240
C 313. *A Sea-port at Sunset*... 240
C 314. *Cleopatra landing at Tarsus*..... 253
C 315. *David anointed by Samuel*..... 243
C 316. *Ulysses restores Chryseis to her father*..... 254
C 317. *View of a Sea-port*..... 243
C 318. *A Sea-port*..... 245
319. *Sea-piece.* (IV.)
320. *Landscape.* (IV.)
321. *Landscape.* (XIV.)
322. *The Ford.* (XIV.)
323. *The Entrance of a port.* (XIV.)
C 324. *The Siege of Rochelle*... 248
C 325. *The Passage of Suza forced by Louis XIII*..... 248
326. *Landscape.* (I.)

Gérard (FRANÇOIS-PASCAL-SIMON, Bon) Rome, 1770 † Paris, 1837.

History and portrait. Pupil of David. Member of the Institut in 1812. The King's Painter in 1817, ennobled in 1819.

C 328. *Psyche receiving Love's first kiss*..... 39
329. *Daphnis and Chloe.* (XVI.)
C 332. *Portrait of M. Isabey and of his daughter*..... 41
333. *Portrait of Antonio Canova.*
C 334. *Portrait of Charles X*.. 273
C 345. *Portrait of the Empress Maria Louisa*..... 15
C 336. *Portrait of countess Regnault de Saint-Jean-d'Angely*..... 35
C 337. *Portrait of marchioness Visconti*..... 39

Géricault (JEAN-LOUIS-ANDRÉ-THÉODORE). Rouen, 1791 † Paris, 1824.

History. Pupil of Carle Vernet and Guérin. Gold medal in the Salon of 1812. He travelled in Italy and in England.

C 338. *The Raft of the Méduse.* 38
C 339. *An Officier of the Life-Guard Horse-chasseurs*..... 33
C 340. *An Officer of the Imperial Life-Guard Horse-chasseurs*..... 34
C 341. *A Cuirassier, wounded*.. 35
C 342. *The wounded Cuirassier.* 35
C 343. *A Carabineer*..... 39
C 344. *The Plaster-kiln*..... 33
345. *A Turkish Horse in a stable.* (VIII.)
C 346. *A Spanish horse in a stable*..... 35
C 347. *Five Horses seen from the buttocks, in a stable*.. 283
C 348. *Horse-races at Epsom*... 30
C 349. *Racing*..... 283
350. *The Head of a bull-dog.* (III.)
C 351. *Race Horses*..... 278
C 352. *Race Horses*..... 278
C 354. *A Stable*..... 33
355. *Horse's head.* (III.)
356. *Justice and divine Vengeance prosecuting Crime.* (VIII.)

Geuslain (CHARLES-ÉTIENNE). Paris, 1685 † 1765.

Portrait. Academician in 1723.

357. *Portrait of François Barrois.* (XV.)
358. *Portrait of Largillière.* (XV.)

Giraud (VICTOR). Paris, 1810 † 1871.

History. Pupil of Picot.

C 359. *A Slave-trader*..... 28

Girodet de Roucy Trioson (ANNE-LOUIS). Montargis, 1767 † Paris, 1824.

History. Prize of Rome in 1789. Member of the Institut in 1815.

C 360. *The Flood*..... 35
C 361. *Endymion's sleep*..... 29
C 362. *Atala in her grave*..... 40

Gleyre (CHARLES). Chevilly(Switzerland), 1807 † 1876.
History. Lived in Paris.
C 363. *Illusions lost*..... 271

Gobert (PIERRE). Fontainebleau, 1662 † Paris, 1744.
Portrait. Academician in 1701.
364. *Portrait of Van Clève.* (XV.)

Gourmont (JEAN DE). Lived in 1557.
Painter and engraver.
C 365. *The Nativity*..... 131

Granet (FRANÇOIS-MARIUS). Aix-en-Provence, 1775 † 1849.
History. Pupil of David; lived in Italy. Member of the Institut in 1830.
366. *An inside View of the Colyseum.* (II.)
C 367. *Sodoma, a painter, is brought to the Hospital*..... 308

Greuze (JEAN-BAPTISTE). Tournus, 1725 † Paris, 1805.
Common life and portrait. Academician in 1769.
C 368. *The Emperor Severus reproaches his son Caracalla with having plotted to murder him*..... 305
C 369. *The Betrothed Country-girl*..... 309
C 370. *A Father's Curse*..... 304
C 371. *The Chastised Son*..... 305
C 372. *The broken Jug*..... 318
C 373. *Portrait of Jeaurat*.... 262
C 374. *A Girl; an Academical figure*..... 294
C 375. *A Girl; an Academical figure*..... 293
C 376. *Head of a Girl*..... 26
C 377. *Danae*..... 27
C 378. *Portrait of Gensonné*... 4
C 379. *Portrait of Fabre d'Églantine*..... 5
C 380. *Head of a lad*..... 4
381. *Portrait of Greuze.* (XVI.)
C 382. *Portrait of Greuze*..... 1

Greuze (School of).
C 383. *Portrait of a young man.* 312

Grimou (JEAN-ALEXIS). Romont (Switzerland), 1678 † Paris, 1740.
Common Life and portrait.
C 384. *Portrait of Grimou*..... 294
385. *A Drinker.* (XVI.)
C 386. *Portrait of a young Military man*..... 287
387. *Portrait of a young Military man.* (XVI.)

Gros (ANTOINE-JEAN, baron). Paris, 1771 † 1835.
History and portrait. Pupil of David. Followed the French army during the campaign of Italy, where he got acquainted with general Bonaparte, who, having become an emperor, gave him important orders. Member of the Institut in 1816.
C 388. *General Bonaparte visiting the plague-stricken in Jaffa*..... 41
C 389. *Napoleon at Eylau*..... 284
C 390. *François I and Charles V at Saint-Denis*..... 272
C 391. *Boonaparte at Arcole*.. 39
392. *Portrait of la Rivallière.* (III.)
C 392bis. *Portrait of lieutenant-general Fournier-Sarlovèze*..... 37

Guérin (PIERRE-NARCISSE, Bon). Paris, 1744 † Rome, 1833.
History. Pupil of Regnault. Prize of Rome in 1796. Member of the Institut in 1815.
C 393. *The Return of Marcus Sextus*..... 40
C 395. *Hippolytus, accused by Phœdra*..... 41
C 396. *Andromache and Pyrrhus*..... 42
397. *Æneas and Dido.* (XVI.)
398. *Clytemnestra.* (III.)

Guyard (Mme). Paris, 1749 † 1803.
Portrait. Academician in 1783.
400. *Portrait of Van Loo.* (XV.)

Hallé (CLAUDE-GUY). Paris, 1652 † 1736.
History and portrait. Academician in 1682.

401. *Portrait of Hurtrelle.* (XV.)

Hallé (NOEL). Paris, 1711 † 1781.

History. Prize of Rome in 1736. Academician in 1748. Director of the Academy of Rome in 1775.

C 403. *The Genii of Poetry, History, Natural Philosophy and Astronomy*..... 318

404. *Liberality of Cimon the Athenian.* (XVI.)

C 405. *The Quarrel of Minerva and Neptunus*..... 312

Hamon (JEAN-LOUIS). Plouha (Côtes-du-Nord), 1821; Saint-Raphaël (Var), 1874.

Common Life. Pupil of Paul Delaroche.

C 406. *The Comedy of the World.* 31

Haudebourt Lescot (Mme ANTOINETTE - CÉCILE - HORTENSE). Paris, 1784 † 1845.

Common Life and portrait. Pupil of Lethière.

407. *Portrait of the artist.* (III.)

Heim (FRANÇOIS-JOSEPH). Belfort, 1787 † Paris, 1865.

History. Pupil of Vincent. Prize of Rome in 1807. Member of the Institut in 1829. Great medal of honour in the Univ. Exhib. of 1855.

408. *A Subject taken from the History of the Jews.* (VIII.)

C 409. *King Charles X distributing rewards to the artists at the end of the Exposition of 1824*..... 284

Hilaire (JEAN-BAPTISTE).

Nothing is known about this artist, who lived at the end of last century.

C 410. *Reading*..... 312

C 410bis. *Music*..... 312

Huet (JEAN-BAPTISTE). Paris, 1745 † 1811.

Animals. Pupil of Leprince. Academician in 1768.

C 411. *A Dog assailing two geese.* 287

Huet (PAUL). Paris, 1804 † 1868.

Landscape. Pupil of Gros.

412. *The Flood at Saint-Cloud.* (VIII.)

C 413. *The Stillness of Morning.* 270

Ingres (JEAN-AUGUSTE-DOMINIQUE). Montauban, 1780 † Paris, 1867.

History and portrait. Pupil of David. Prize of Rome in 1802. Member of the Institut in 1825. Gr. Medal of honour in the Univ. Exhib. of 1855.

C 415. *Jesus Christ gives St Peter the keys of the Paradise*..... 270

C 416. *The Virgin with the Host.* 280

C 417. *Homer, ranked among the gods*..... 273

C 418. *Portrait of Cherubini*... 272

C 419. *Roger rescuing Angelica.* 270

C 420. *Joan of Arc at the anointing of Charles VII*..... 29

C 421. *Œdipus solving the riddle*..... 65

C 422. *The Source*..... 66

C 423. *A Woman, bathing*..... 273

C 424. *The Chapel of Sextus IV.* 275

425. *Portrait of M. Cordier.* (VIII.)

C 426. *Portrait of M. Rivière.* 275

C 427. *Portrait of Mme Rivière.* 274

C 428. *Portrait of M. Bochet*.. 281

Jacobber (JAKOB BER, called). Blieskastel (Bavaria), 1786 † Paris, 1863.

Still Life.

429. *Flowers.* (II.)

430. *Flowers.* (II.)

Jouvenet (JEAN), called THE GREAT Rouen, 1644 † Paris, 1717.

History. Pupil of Le Brun. Academician in 1675.

431. *Jesus Christ at the house of Martha and Mary.* (XIV.)

C 433. *The miraculous Draught.* 241

C 434. *The Awakening of Lazarus*..... 238

C 437. *The Deposition*..... 52

438. *The Ascension.* (XIV.)

439. *The last Sacrament.* (IX.)

C 440. *View of the High altar of Notre-Dame in Paris.* 236

C 441. *Portrait of Fagon*..... 245

La Berge (AUGUSTE-CHARLES DE). Paris, 1805 † 1842.

Landscape. Pupil of Picot

C 442. *Landscape*..... 28

443. *The arrival of the Stage-coach.* (VIII.)

La Fosse (CHARLES DE). Paris, 1636 † 1716.

History. Pupil of Le Brun. Academician in 1673. Worked in Italy and England, and painted in Paris the cupola of the Invalides

C 444. *Moses rescued from the waters*..... 296

445. *The Annunciation of the Virgin.* (XVI.)

446. *The Wedding of the Virgin.* (XVI.)

447. *The Triumph of Bacchus.* (XVI.)

Lagrenée (LOUIS-JEAN-FRANÇOIS), called THE ELDER. Paris, 1724 † 1805.

History. Pupil of Carle van Loo. Prize of Rome in 1749. Academician in 1755. Directed, at St Petersburg, the academy of painting, from 1760 to 1763; director of the Academy of France at Rome in 1781.

C 448. *The Rape of Dejanira*.. 306

Lagrenée (JEAN-JACQUES), called THE YOUNGER. Paris, 1740 † 1821.

Common life. Brother of Jean-François whom he accompanied to Italy and Russia. Academician in 1775.

C 450. *Melancholy*..... 312

Lagrenée (Attributed to JEAN-JACQUES).

451. *The three Graces.* (XVI.)

La Hyre (LAURENT DE). Paris, 1606 † 1656.

History and portrait. One of the twelve founders of the Academy of painting.

C 452. *The Virgin and the Child*..... 256

453. *Jesus appears to the three Maries.* (XIV.)

454. *St Peter healing the sick.* (XI.)

455. *St Peter healing the sick; a sketch.* (XIV.)

C 456. *Pope Nicolas V before the body of St Francis of Assisi*..... 243

457. *Allegory.* (XIV.)

458. *Landscape.* (XIV.)

C 459. *Landscape*..... 214

460. *Landscape.* (IX.)

Lancret (NICOLAS). Paris, 1690 † 1743.

Common Life. Pupil of Gillot the elder and of Watteau whose manner he imitated. Academician in 1719.

C 462. *Spring*..... 290

C 463. *Summer*..... 290

C 464. *Autumn*..... 290

C 465. *Winter*..... 289

C 466. *The Turtle-Doves*..... 320

C 467. *The Nest of Birds*..... 320

C 468. *The Music Lesson*..... 309

C 469. *Innocence*..... 309

C 470. *The Actors of the Italian Comedy*..... 5

C 471. *The Gascon disappointed.* 18

C 472. *The Cage*..... 23

C 473. *Two Figures in a landscape*..... 25

Landon (CHARLES-PAUL). Nonant (Orne) 1760 † Paris, 1826.

History. Pupil of Regnault. Prize of Rome in 1792.

474. *Leda.* (XVI.)

Langlois (JÉROME-MARTIN). Paris, 1779 † 1838.

History. Pupil of David. Prize of Rome in 1809, great gold medal in 1819. Member of the Institut in 1838.

476. *Portrait of the painter David.* (XV.)

Lanoue (FÉLIX-HIPPOLYTE). Versailles, 1812 † 1872.

Landscape. Pupil of H. Vernet. Prize of Rome in 1841.

477. *View of the forest of Gombo.* (VIII.)

478. *View of the Tiber.* (VIII.)

La Porte (HENRI-HORACE-ROLAND DE). ? 1724 † 1793.
Still Life. Academician in 1763.
479. *Vase, globe and musical instruments*..... 307
C 480. *Still Life*..... 9

Largillière (NICOLAS DE). Paris, 1656 † 1746.
Portrait. Pupil of Antoine Goudeau at Antwerp and of Lely at London, Academician in 1686.
C 481. *The Provost of the Guilds and the aldermen of the city of Paris*..... 17
C 482. *Portrait of Charles Le Brun*..... 264
C 483. *Portrait of the count of la Châtre*..... 260
484. *Portrait of M. Du Vaucel.* (I.)
485. *Portrait of a young woman, as Diana.* (I.)
486. *Portrait of a man.* (I.)
487. *Portrait of an alderman.* (I.)
C 488. *Portrait of president de Laage*..... 26
489. *Portrait of an actor.* (I.)
C 490. *Portrait of a magistrate.* 14
C 491. *Portraits of Largillière, his wife and daughter*..... 19
C 492. *Portrait of Nicolas Coustou*..... 264

Le Bouteux (PIERRE). Paris, 1683 † Lille, 1750.
Portrait. Academician in 1728.
493. *Portrait of Vernansal* (XV).

Le Brun (CHARLES). Paris, 1619 † 1690.
History. Pupil of Simon Vouet and of Poussin with whom he travelled in Italy. One of the twelve founders of the Academy. Painter of the King in 1662. Director of the Gobelins.
C 494. *The Adoration of the shepherds*..... 237
C 495. *The Child Jesus asleep*.. 251
C 496. *The Holy Family, or* the Benedicite..... 259
497. *Christ attented to by the angels.* (XIV.)
C 498. *The Entrance of Jesus into Jerusalem*..... 256
C 499. *Jesus bearing the cross*.. 261
C 500. *Jesus raised on the cross.* 258
C 501. *The Crucifix with the angels*..... 242
C 502. *Christ, dead*..... 238
504. *The martyrdom of St Stephen.* (XIV.)
C 505. *The Magdalen*..... 257
C 509. *The Passage of the Granicus*..... 260
C 510. *The Battle of Arbela*... 244
C 511. *The Family of Darius*... 239
C 512. *Alexander and Porus*... 250
C 513. *The Entrance of Alexander into Babylon*..... 235
514. *The Hunt of Meleager and Atalanta.* (XIV.)
515. *The Death of Meleager.* (XIV.)
517. *Portrait of du Fresnoy.* (XIV.)
C 518. *Portrait of L. Testelin*.. 265
C 519. *Portrait of Le Brun*.... 266

Le Brun (Mme ÉLISABETH-LOUISE-VIGÉE). Paris, 1755 † 1842.
Common Life and portrait. Pupil of Greuze and Joseph Vernet. Academician in 1783.
C 520. *Peace bringing back Plenty*..... 302
C 521. *Portrait of Mme Lebrun and of her daughter*..... 265
C 522. *Portrait of Mme Lebrun and of her daughter*..... 38
523. *Portrait of Paesiello.* (III.)
C 524. *Portrait of Hubert Robert*..... 263
C 525. *Portrait of Joseph Vernet*..... 232
C 526. *Portrait of Mme Molé Raymond*..... 39
C 527. *Portrait of Paniatowski.* 293

Le Clerc (SÉBASTIEN). Paris, 1676 † 1763.
History. Pupil of Bon Boulogne. Academician in 1701.
C 528. *The Death of Sapphira*. 227

Lefebvre (Claude). Fontainebleau, 1632 † Paris, 1675.

Portrait. Pupil of Le Sueur and Le Brun. Academician in 1663. Lived in England.

C 529. *Portrait of a master and his pupil* 242
C 530. *Portrait of a man* 257

Le Fèvre (Robert). Bayeux, 1756, † Paris, 1830.

History and portrait. Pupil of Regnault.

531. *Love disarmed by Venus.* (xvi.)
C 531 bis. *Portrait of Carle Vernet* 268

Legros (Jean). Paris, 1671 † Le Pecq, 1745.

Portrait. Academician in 1725.

532. *Portrait of Coustou.* (xv.)
C 533. *Portrait of Hallé* 266

Lemaire (François). Maison-Rouge (Seine-et-Marne), 1620 † 1688.

Portrait. Academician in 1657.

534. *Portrait of Sarrazin.* (xv.)

Le Moine or **Le Moyne** (François). Paris, 1688 † 1737.

History. Pupil of Galloche. Academician in 1718. The King's Painter in 1736.

C 535. *Olympus* 317
C 536. *Juno, Iris, and Flora* ... 294
C 537. *Hercules and Omphale* .. 3
538. *The Education of Love.* (i.)

Le Nain (the brothers): Antoine, called the chevalier: Laon? 1588? † Paris, 1648; Louis, called the Roman: Laon? 1593? † Paris, 1648; Mathieu: Laon, 1600? † Paris, 1677.

All three were among the founders of the Academy in 1648.

539. *The Crib.* (i.)
C 540. *A Farrier in his smithy.* 257
C 541. *The rustic Meal* 219
C 542. *Coming back from Haymaking* 259
C 543. *Portraits in an Interior.* 234
C 544. *A Procession inside a church* 252
C 545. *Portrait of Henri II of Montmorency* 246
C 546. *Young men playing at cards* 248
C 547. *St Peter's Denial* 244
C 548. *A country-meal* 24

Lépicié (Nicolas-Bernard). Paris, 1735 † 1784.

Portrait; common life. Academician in 1769.

C 459. *A Farm-yard* 300

Le Prince (Jean-Baptiste). Metz, 1733 † Saint-Denis-du-Port, 1781.

Common Life. Pupil of Boucher. Academician in 1765. Stayed in Russia.

550. *The Guard-House.* (xvi.)

Le Prince (A. Xavier). Paris, 1799 † Nice, 1826.

Common life; landscape.

C 551. *Shipping cattle* 281

Le Sueur (Eustache). Paris, 1617 † 1655.

History. Pupil of Simon Vouet. One of the twelve founders of the Academy.

C 553. *The Angel appears to Hagar* 251
C 554. *The father of Tobias giving instructions to his son.* 250
C 555. *Angel's Salute* 245
C 556. *The Bearing of the cross.* 236
C 557. *The Deposition* 244
C 558. *Jesus appears to the Magdalen* 236
C 559. *St Gervase and St Protase refuse to sacrifice to Jupiter* 254
C 560. *St Paul at Ephesus* 239
C 562. *St Scholastica appears to St Benedict* 237
C 563. *The Mass of St Martin.* 256
C 564 *to* 585. *The Life of St Bruno* ..... 215 *to* 219
586. *Sketch of* n° 571. (xiv.)

587. *St Bruno examines the plan of the Chartreuse of Rome.* (x.)
588. *Plan of the ancient Chartreuse of Paris.* (xi.)
589. *Dedication of the church of the Chartreux.* (xi.)
590. *A meeting of artists.* (xi.)
C 591 *to* 603. *Paintings executed in the hôtel Lambert.* 222 *to* 225

Le Sueur (Attributed to).
604. *The Institution of the Eucharist.* (xi.)
C 605. *Christ tied up to a column*..... 256

Lesueur (Pierre). Paris (?) † Bordeaux, 1786.
Portrait. Academician in 1747.
607. *Portrait of Tournières.* (xv.)
608. *Portrait of Carle Van Loo.* (xv.)

Lethière (Guillaume Guillon). Guadaloupe, 1760 † Paris, 1832.
History. Pupil of Doyen, 2nd prize of Rome in 1784. Accompanied Lucien Bonaparte to Spain. Director of the Academy of France in Rome. Member of the Institut in 1825.
C 609. *Brutus sentences his sons to death*..... 280
610. *The Death of Virginia.* (viii.)

Loutherbourg (Philippe-Jacques). Fulda, 1740 (?) † Chiswick (England), 1812.
Battles. Pupil of Casanova. Academician in 1767.
611. *The Crossing of the Ford.* (xvi.)

Lusurier (Catherine). 1752 (?) † Paris (1781.
Portrait. Pupil of Hubert Drouais.
C 612. *Portrait of Jean-Germain Drouais, at fifteen years of age*..... 264

Machy (Pierre-Antoine de). Paris, 1722 † 1807.
Common Life. Academician in 1758.
613. *A Temple in ruins.* (iii.)

Marilhat (Prosper). Vertaizon (Puy-de-Dôme), 1811 † Paris, 1847.
Landscape.
C 615. *The Ruins of the mosque of Sultan Hakem*..... 272

Mauzaisse (Jean-Baptiste), Corbeil, 1784 † Paris, 1844.
Portrait and decoration. Pupil of Vincent.
619. *Portrait of the Painter's mother.* (iii.)

Mayer (Mlle Constance). Paris, 1778 † 1821.
Common life and figures. Pupil of Greuze and Prudhon.
C 620. *The happy Mother*..... 305
C 621. *The forsaken Mother*... 306
C 622. *The Dream of Happiness.* 32

Michallon (Achille-Etna). Paris, 1796 † 1822.
Landscape. Prize of Rome in 1817.
623. *Landscape.* (xvi.)
624. *The Death of Roland.* (ii.)
625. *Theseus pursuing the Centaurs.* (viii.)

Michel (Georges). Paris, 1763 † 1843.
Landscape
625. *In the environs of Montmartre.* (viii.)

Mignard (Pierre), called the Roman. Troyes (Aube), 1612 † Paris, 1695.
History and portrait. Pupil of Simon Vouet; spent twenty two years in Italy; on his return to France, was charged to paint the dome of the Val-de-Grâce. Painter of the King on the death of Le Brun. Director of the manufactures. Academician in 1690.
C 628. *The Virgin with the grapes*..... 254
C 629. *Jesus Christ and the Samaritan woman*..... 250
630. *Jesus on his way to Mount Calvary.* (xiv.)
C 631. *Ecce homo*..... 233

C 632. *The Virgin in tears*.... 260
C 634. *St Cecilia*..... 259
C 635. *Faith*..... 246
C 636. *Hope*..... 245
C 638. *Full-length Portraits of Louis XIV, his wife and children*..... 319
C 639. *Portrait of Mme de Maintenon*..... 256
C 640. *Portrait of the painter*. 262

Millet (JEAN-FRANÇOIS). Gréville (Manche), 1814 † Barbizon, 1875.

Common life, figures and landscape.

C 641. *The Church of Gréville*. 271
C 642. *Women, bathing*..... 259
C 643. *Spring*..... 275
C 643 bis. *The Gleaners*..... 285

Monnoyer (JEAN-BAPTISTE, called BAPTISTE). Lille, 1634 † London, 1699.

Still Life. Academician in 1665.

644. *Flowers*. (VIII.)
648. *Flowers*. (I.)
649. *Vase decorated with flowers*. (I.)

Moreau (LOUIS-GABRIEL). Paris, 1740 † 1806.

Landscape.

C 651. *View taken in the vicinity of Paris*..... 303
651 bis. *View of the hills of Meudon*.

Mosnier or **Monier**, (JEAN). Blois 1600 † 1656.

History. Travelled in Italy.

652. *Royal Magnificence*. (IX.)

Mosnier (JEAN-LAURENT). Paris, 1746 † after 1789.

Portrait. Academician in 1788.

653. *Portrait of Lagrenée, the Elder*. (XV.)

Natoire (CHARLES-JOSEPH). Nismes, 1700 † Castel Gandolfo (near Rome), 1777.

History. Pupil of Lemoyne. Prize of Rome in 1721. Academician in 1754 Director of the School of Rome in 1751.

C 654. *The three Graces*..... 289
C 655. *Juno*..... 291

Nattier (JEAN-MARC). Paris, 1685 † 1766.

Portrait. Pupil of his father Marc. Academician in 1718.

C 657. *The Magdalen*..... 293
C 658. *Portrait of Mme Adélaïde*..... 301
C 659. *Portrait of Mlle de Lambesc and of the young count of Brienne*..... 18
660. *Portrait of a knight of Malta*. (I.)
C 661. *Portrait of a daughter of Louis XV, as a vestal*. 6

Nocret (CHARLES). Paris, 1647 † 1719.

Portrait. Academician in 1674.

662. *Portrait of the painter Jean Nocret*. (XV.)

Nonnotte (DONATIEN). Besançon, 1708 † Lyon, 1785.

Portrait. Pupil of Lemoyne. Academician in 1741.

663. *Portrait of Sébastien Le Clerc*. (XV.)
663 bis. *Portrait of Gabriel Charvet*. (XV.)

Octavien (FRANÇOIS). Rome (?) † Paris, 1736.

Common life. Academician in 1725.

C 664. *The Fair of Vesoul*..... 306

Ollivier (MICHEL-BARTHÉLEMY). Marseille, 1712 † Paris, 1784.

Common life.

C 665. *An English Tea, at prince of Conti's*..... 314

Oudry (JEAN-BAPTISTE). Paris, 1686 † Beauvais, 1755.

Animals. Pupil of de Serre and Largillière. Academician in 1719. Director of the Manufactures of Beauvais and the Gobelins.

C 666. *Blanche, a bitch of Louis XV's pack*..... 299

667. *Wolf Hunting.* (XVI.)
D 668. *A Dog watching over game*..... 300
669. *Cock Fighting.* (XVI.)
C 670. *The Farm*..... 287
C 671. *A Dog chained to his kennel*..... 289
672. *Landscape.* (XVI.)
C 673. *Still Life*..... 19

Pagnest (AMABLE-LOUIS-CLAUDE) Paris, 1790 † 1819.
Portrait. Pupil of David.
674. *Portrait of M. de Nanteuil-Lanorville.* (VIII.)
C 675. *Portrait of Gal de Salle.* 36

Parrocel (JOSEPH), called OF THE BATTLES. Brignolles, 1648 † Paris, 1704.
History. Pupil of the Bourguignon; travelled in Italy. Academician in 1676.
676. *A Battle; sketch.* (XVI.)
677. *A Battle; sketch.* (XII.)
C 678. *The Crossing of the Rhine.* 311

Parrocel (CHARLES). Paris, 1688 † 1752.
History. Son of the preceding one. Pupil of Lafosse.
C 679. *A Halt of the Household Troops*..... 303

Patel (PIERRE), the father. About 1620 † Paris, 1667.
Landscape.
680. *Jochebeth exposing Moses on the Nile.* (XIV.)
681. *Moses buries in the sand the Egyptian that he has killed.* (XIV.)
682. *Landscape.* (XIV.)
683. *Landscape.* (XVI.)

Patel (PIERRE-ANTOINE), the son. 1648 or 1654 † Paris, 1708.
Landscape. Son and pupil of the former.
684. *The Month of January.* (XVI.)
C 685. *The Month of April*..... 234
686. *The Month of August.* (XIV.)
687. *The Month of September.* (XVI.)
688. *Landscape.* (XIV.)

Pater (JEAN-BAPTISTE-JOSEPH). Valenciennes, 1695 † Paris, 1736.
Common life. Pupil of Watteau. Academician in 1728.
C 689. *A Rustic Feast*..... 288
C 690. *Comedians in a park*.... 9
C 691. *Dressing*..... 3
C 692. *A Conversation in a park.* 8
C 693. *A Woman, bathing*..... 8

Perrier (FRANÇOIS.) Saint-Jean-de-Losne, 1590. † Paris, 1656.
History. Stayed in Italy; pupil of Lanfranc. One of the twelve founders of the Academy in 1648.
694. *Acis and Galatea.* (IX.)
C 695. *Orpheus before Pluto*... 214
696. *Æneas fighting the Harpies.* (XIV.)

Perronneau (JEAN-BAPTISTE). Paris, 1715 † Amsterdam, 1783.
Portrait. Pupil of Natoire. Academician in 1743.
697. *Portrait of Adam the elder.* (XV.)
C 698. *Portrait of Oudry*..... 310

Pesne (ANTOINE). Paris, 1683 † Berlin, 1757.
Portrait. Prize of Rome in 1703. Academician in 1720. Director of the Academy of Berlin.
699. *Portrait of Vleughels.* (XV.)

Pierre (JEAN-BAPTISTE-MARIE). Paris, 1713 † 1789.
History. Pupil of Natoire. Prize of Rome in 1734. Academician in 1742. Painter of the King.
701. *Aglaura turned into a stone.* (XVI.)

Pils (ISIDORE-ADRIEN-AUGUSTE). Paris, 1815 † 1875.
History. Pupil of Picot. Prize of Rome in 1838. Medal of honour in the Salon of 1861. Member of the Institut in 1868.

C 702. *Rouget de l'Isle singing the Marseillaise for the first time*..... 271

Poterlet. Épernay, 1802 † Paris, 1835.

Common life. Pupil of Hersent.

C 703. *The Quarrel of Trissotin and Vadius*..... 30

Poussin (Nicolas). Les Andelys, 1594 † Rome, 1665.

History and landscape. Pupil of Ferdinand Elle, Lallemand and Philippe de Champaigne. Lived in Italy and only came back to France from 1640 to 1642.

C 704. *Eliezer and Rebekah*... 260
C 705. *Moses rescued from the waters*..... 255
706. *Moses rescued from the waters.* (XIV.)
707. *Moses trampling under his feet the crown of Pharaoh.* (XIV.)
708. *Moses turning Aaron's wand into a serpent.* (XIV.)
709. *The Israelites gathering the heavenly food.* (XIV.)
C 710. *The Philistines struck with the plague*..... 239
C 711. *The Judgment of Solomon*..... 255
712. *The Adoration of the Magi.* (XIV.)
C 713. *The Holy Family*..... 237
C 714. *The Holy Family*..... 253
C 715. *The Blind men of Jericho*..... 239
C 716. *The Adulteress*..... 252
C 717. *Jesus Christ instituting the sacrament of the Eucharist*..... 261
C 718. *The Assumption of the Virgin*..... 236
719. *The Virgin appears to St James major.* (XIV.)
C 720. *The Death of Sapphira*.. 251
C 721. *St John baptizing the people*..... 249
C 722. *The Ecstasy of St Paul.* 257
C 724. *The Rape of the Sabines.* 241
725. *Camillus gives up the schoolmaster of Falisca to his indignant scholars.* (XIV.)
C 726. *Young Pyrrhus saved*... 240
C 727. *Mars and Venus*..... 249
C 728. *Mars and Rhea Sylvia.* 242
C 729. *Bacchanal*..... 247
C 730. *Bacchanal*..... 233
C 731. *Echo and Narcissus*.... 64
C 732. *The Triumph of Flora*.. 258
C 733. *The Concert*..... 252
C 734. *The Shepherds in Arcadia*..... 254
C 735. *Time shelters Truth from the attacks of Envy and Discord*..... 253
C 736. *Spring, or the Earthly Paradise*..... 246
C 737. *Summer, or Ruth and Booz*..... 247
C 738. *Autumn, or the bunch of grapes of the promised Land*..... 248
C 739. *Winter, or the Great Flood*..... 249
C 740. *Orpheus and Eurydice*.. 237
C 741. *Diogenes throwing his wooden bowl away*..... 53
C 742. *Apollo in love with Daphne*..... 234
C 743. *Portrait of Poussin*..... 47

Prud'hon (Pierre). Cluny, 1758 † Paris, 1823.

History and portrait. Pupil of Desvoges; got in 1783 a prize from the town of Dijon, which enabled him to go to Italy, where he stayed from 1782 to 1789. Member of the Institut in 1789.

C 744. *Christ upon the cross*... 275
745. *Christ upon the cross.* (VIII.)
C 746. *The Assumption of the Virgin*..... 38
C 747. *Justice and divine Vengeance prosecuting Crime*.... 36
C 748. *The Meeting of Napoleon I and Francis II*..... 277
749. *Sketch of the ceiling of the Greek Hall.* (VIII.)
C 751. *Portrait of the Empress Joséphine*..... 36

C 752. *Portrait of M^me Jarre...* 37
753. *Portrait of the naturalist Bruun Neergaard.* (III.)
C 754. *Portrait of baron Denon.* 35
C 755. *Portrait of Marie-Marguerite Lagnier.....* 38
C 756. *Psyche carried away by Zephyrus.....* 40
757. *An Allegorical Composition; a sketch.* (VIII.)
C 759. *Portrait of M. Vallet..* 35

Puget (FRANÇOIS). (?) † 1707.
Portrait. Pupil of his father the sculptor Pierre Puget.
C 760. *Portrait of Pierre Puget.* 264
761. *Portraits of artists.* (XIV.)

Raffet (DENIS-AUGUSTE-MARIE). Paris, 1804 † 1860.
History; common life. Pupil of Charlet and Gros.
C 119. *A Foot Soldier of the Republic.....* 270

Ranc (JEAN). Montpellier, 1674 † Madrid, 1735.
History and portrait. Pupil of Rigaud. Academician in 1703. Lived in Spain, where he was appointed first painter of the king.
762. *Portrait of Nicolas Van Plattenberg.* (XV.)
763. *Portrait of Verdier.* (XV.)

Raoux (JEAN). Montpellier, 1677 † Paris, 1734.
History and portrait. Pupil of Ranc and Bon Boulogne. Prize of Rome in 1704. Academician in 1717.
C 764. *Telemachus relates his adventures to Calypso..* 288
C 765. *A Girl, reading a letter.* 21
C 766. *Pygmalion in love with his statue.....* 303

Regnault (JEAN-BAPTISTE, B^on). Paris, 1754 † 1829.
History. Prize of Rome in 1776. Academician in 1783.
C 767. *Christ taken down from the cross.....* 304
768. *Achilles brought up by Centaur Chiron.* (III.)
C 769. *The Three Graces.....* 9

Regnault (ALEXANDRE-GEORGES-Henri). Paris, 1843 † 1871.
History and portrait. Pupil of Cabanel. Prize of Rome in 1866; travelled in Spain and Morocco, and was killed before Paris in the battle of Buzenval, on the 19th January 1871.
C 770. *Portrait of Juan Prim.* 286
C 771. *An Execution without trial in Granada.....* 31
C 772. *Portrait of countess of Barck.....* 283

Restout (JEAN). Rouen, 1692†Paris, 1768.
History. Prize of Rome in 1717. Academician in 1720.
773. *Christ heals the paralytic.* (XVI.)
C 774. *Ananias imposes hands on St Paul.....* 302
775. *Herminia at the shepherd's.* (XVI.)

Revel (GABRIEL). Château-Thierry, 1643 † Dijon, 1712.
Portrait. Pupil of Le Brun. Academician in 1683.
777. *Portrait of Girardon.* (XV.)

Ricard (LOUIS-GUSTAVE). Marseille, 1824 † Paris, 1872.
Portrait. Pupil of Cogniet.
C 778. *Portrait of Ricard.....* 267
C 778 bis. *Portrait of Heilbuth..* 267

Riesener (HENRI-FRANÇOIS). Paris 1767 † 1828.
Portrait. Pupil of David. Worked long in Russia.
C 779. *Portrait of M. Ravrio..* 38

Rigaud y Ros (HYACINTHE-FRANÇOIS - HONORAT - MATHIAS - PIERRE-ANDRÉ-JEAN). Perpignan, 1659 †Paris, 1743.
History and portrait. Pupil of Ranc. Prize of Rome in 1682. Academician in 1700.
C 780. *The Presentation in the Temple.....* 246

C 781. *Portrait of king Louis XIV*..... 255
C 782. *Portrait of Philip V, king of Spain*..... 252
C 783. *Portrait of Bossuet*.... 50
C 784. *Portrait of his mother*.. 246
785. *Portrait of Desjardins.* (XV.)
C 786. *Portraits of Le Brun and Mignard*..... 268
787. *Portrait of Mansard.* (XV.)
C 788. *Portraits of unknown characters*..... 251
C 789. *Portraits of two women and a man*..... 250
C 790. *Portrait of Robert de Cotte*.. 244
C 791. *Portrait of cardinal de Polignac*..... 4
C 792. *Portrait of J.-F.-P. de Créqui*..... 21
C 793. *Portrait of P. de Bérulle*..... 7
794. *Portrait of an aged man.* (I.)
C 795. *Portrait of a man*..... 22
796. *Portrait of Rigaud.* (XV.)

Robert (HUBERT). Paris, 1733 † 1808.

Architecture and landscape; was quite young when he went to Italy, where he stayed long. Academician in 1766.

C 797. *The Monuments of Orange*..... 299
C 798. *The Monuments of Nismes*..... 292
C 799. *Temple of Diana in Nismes*..... 312
C 800. *View of the bridge over the Gard*..... 318
801. *Ancient Ruins.* (XVI.)
C 802. *The Portico of Marcus Aurelius*..... 315
C 803. *The Portico of Octavia in Rome*..... 317
804. *A Circular Temple.* (XIII.)
805. *View of a Park.* (XIII.)
806. *Ancient Ruins.* (XVI.)
C 807. *Ruins of a portico*..... 313
C 808. *Ruins of a temple*..... 292
809. *Landscape.* (XVI.)
C 810. *Within a park*..... 317
C 811. *Landscape*..... 289
C 812. *A Fountain*..... 20
813. *A winding staircase.* (I.)
C 814. *Landscape*..... 11
C 815. *The Waterfalls of Tivoli*. 12

Robert (LÉOPOLD-LOUIS). La Chaux-de-Fonds (Switzerland), 1794 † Venice, 1835.

History. Pupil of David. Lived in Italy.

C 816. *The Harvesters in the Pontines Marshes*..... 279
C 817. *Coming back from the pilgrimage to the Madonna of the Bow*..... 276
C 818. *A Woman of the Campagna di Roma*..... 278

Roslin (ALEXANDRE). Malmoe (Sweden), 1718 † Paris, 1793.

Portrait. Academician in 1753.

C 820. *A Maiden decorates the statue of Love*..... 298
821. *Portrait of Vien.* (XV.)
822. *Portrait of Mme Vien.* (XV.)
823. *Portrait of Collin de Vermont.* (XV.)
824. *Portrait of Dandré-Bardon.* (XV.)
825. *Portrait of Jeaurat.* (XV.)
C 826. *Portrait of a woman*... 2

Rousseau (THÉODORE). Paris, 1812 † Barbizon, 1867.

Landscape. One of the chiefs of the School of 1830. Medal of honour in the Univ. Exhib. of 1867.

C 827. *A Forest's outlet at Fontainebleau*..... 277
828. *The outskirt of a forest; a sketch.* (VIII.)
C 829. *The old "Dormoir" of the Lower Bréau*..... 276
C 830. *A Marsh in the Landes.* 286
C 831. *A River Bank*..... 30
C 832. *A Storm*..... 30

Saint-Jean (SIMON). Lyons, 1808 † 1860.

Flowers.

C 833. *Flowers among ruins*... 29
C 834. *The Crop*..... 31

Santerre(Jean-Baptiste).Magny (Seine-et-Oise), 1658 † Paris, 1717.
History and portrait. Academician in 1701.
C 835. *Susanna at her bath*.... 322
836. *Portrait of a woman.* (xvi.)
837. *Portrait of Santerre.* (x.)

Scheffer (Ary). Dordrecht, 1795, † Argenteuil, 1858.
History and portrait. Pupil of Guérin.
C 838. *The Death of Géricault*. 277
C 840. *The Temptation of Christ*..... 279
C 841. *St Augustine and St Monica*..... 272

Schnetz (Jean-Victor). Versailles, 1786 † Paris, 1870.
History. Pupil of David and Gros. Member of the Institut in 1835. Director of the School of Rome in 1866.
C 843. *A Vow to the Madonna*. 282
C 844. *The youth of Sixtus the Fifth*..... 31

Servandony (Jean-Nicolas). Lyons, 1695 † 1766.
Architecture and portrait. Pupil of Panini.
845. *Portrait of Servandony.* (xv.)

Signalon (Xavier). Uzès (Gard), 1788 † Rome, 1837.
History. Pupil of Guérin.
C 846. *St Jerome's Vision*..... 306
C 847. *The young Courtezan*... 279

Stella (Jacques). Lyons, 1596 † Paris, 1657.
History. Lived in Rome, where he was a pupil of Poussin.
849. *Jesus Christ welcomes the Virgin into Heaven.* (xiv.)
850. *Christ supported by the Virgin.* (xii.)
851. *St Cecilia.* (xiv.)

Subleyras (Pierre). Uzès (Gard), 1699 † Rome, 1749.
History. Pupil of Rivalz. Prize o Rome in 1726; lived in Italy.
C 853. *The Magdalen at the feet of Christ*..... 322
854. *The Sketch of the preceding picture.* (xvi.)
C 855. *The Martyrdom of St Hippolytus*..... 293
856. *The Martyrdom of St Peter.* (xvi.)
C 857. *The Mass of St Basil*... 297
858. *St Ambrose blesses Theodorus.* (xvi.)
C 859. *St Benedict raising a child from the dead*..... 293
C 860. *The Geese of Friar Philip*..... 295
C 861. *The Hawk*..... 296
862. *The Hermit.* (xvi.)

Taraval (Hugues). Paris, 1728 † 1785.
History and portrait. Prize of Rome in 1756. Academician in 1769. He travelled in Denmark and in Sweden.
C 863. *The Triumph of Amphitrite*..... 301

Taunay(Nicolas-Antoine). Paris, 1755 † 1830.
History and landscape. Pensioner of the Academy of France at Rome in 1784. Academician from the foundation of the Institut.
864. *Peter the Hermit preaching the Crusade.* (xvi.)

Théaulon or **Théolon** (Étienne). Aigues-Mortes, 1739 † Paris, 1780.
Common life; portrait. Pupil of Vien.
865. *Portrait of an old woman.*(xvi.)

Timbal (Louis-Charles). Paris, 1821 † 1880.
History and portrait. Pupil of Drolling.
866. *The Muse and the Poet.* (ii.)

Tocqué (Louis). Paris, 1696 † 1772.
Portrait. Academician in 1744. Stayed in Russia, Denmark and Sweden.

C 867. *Portrait of Maria Leczinska* 314
C 868. *Portrait of the Dauphin, the son of Louis XV...* 288
C 869. *Supposed portrait of M^me de Graffigny*..... 321
C 870. *Portrait of Dumarsais*.. 7
871. *Portrait of Louis Galloche.* (XV.)
872. *Portrait of Lemoyne, the elder.* (XV.)
C 873. *Portrait of Lemoyne, the younger*..... 267
874. *Portrait of Massé.* (XVI.)
875. *Portrait of a man.* (XVI.)
876. *Portrait of a man.* (XVI.)

Tortebat (JEAN). Paris, 1652 † 1718.
Portrait. Academician in 1699.
877. *Portrait of Houasse.* (XV.)
C 878. *Portrait of Jouvenet*... 266

Tournemine (CHARLES-EMILE DE). Toulon, 1814 † 1873.
Landscape. Pupil of Isabey.
C 880. *A Turkish dwelling near Adalia* 31

Tournières (ROBERT LE VRAC). Ifs (Calvados), 1668 † Caen, 1752.
History and portrait. Pupil of Bon Boulogne. Academician in 1702.
881. *Portrait of Corneille, the elder.* (XV.)
882. *Portrait of Pierre Mosnier.* (XV.)

Troy (JEAN-FRANÇOIS DE). Paris, 1679 † Rome, 1752.
History and portrait. Academician in 1708, director of the Academy of France, at Rome, in 1738.
C 883. *The first Chapter of the Order of the Holy Ghost*..... 295
C 884. *Esther, dressing*..... 310
885. *Esther, fainting away.* (XVI.)
886. *Head of a woman.* (I.)
887. *Portrait of a man.* (I.)
888. *Portrait of an eschevin.* (I.)

Troyon (CONSTANT). Sèvres, 1810 † Paris, 1865.
Landscape. Pupil of Riocreux.
C 889. *Oxen going to plough*.. 276
C 890. *Coming back to the farm.* 279

Valade (JEAN). Poitiers, 1709 † Paris, 1787.
Portrait. Academician in 1754.
891. *Portrait of Louis de Silvestre.* (XV.)

Valenciennes (PIERRE-HENRI), Toulouse, 1750 † Paris, 1819.
Landscape. Visited Italy in his early youth. Academician in 1787.
892. *Cicero discovers the tomb of Archimedes.* (II.)

Vallayer-Coster (M^me ANNE). Paris, 1744 † 1818.
Still life. Academician in 1770.
C 893. *The Attributes of Painting and Sculpture*..... 315
C 894. *The Attributes of Music.* 317

Van Loo (JEAN-BAPTISTE), Aix, 1684 † 1745.
History and portrait. Pupil of his father Louis. Academician in 1731; stayed in Italy from 1712 to 1719 and in England from 1738 to 1742.
895. *Institution of the Order of the Holy Ghost by Henri III.* (XVI.)
C 896. *Diana and Endymion* .. 294

Van Loo (CHARLES-ANDRÉ, called CARLE). Nice, 1705 † Paris, 1765,
History and portrait. Brother and pupil of Jean-Baptiste Van Loo. Prize of Rome in 1724. Academician in 1735. First painter of the King in 1762.
C 897. *The Wedding of the Virgin*..... 291
C 899. *Hunters' Halt*..... 313
C 900. *Portrait of Maria Leczinska*..... 295
901. *Portrait of Soufflot.* (XV.)

Van Loo (LOUIS-MICHEL). Toulon, 1707 † Paris, 1771.
Portrait. Son and pupil of Jean-Bap-

tiste Van Loo. Prize of Rome in 1725; stayed in Spain, where he founded the Academy of San Fernando, of which he became the director.

C 902. *Portrait of Soufflot*..... 287
903. *Portrait of the painter.* (XV.)
C 904. *Portrait of the painter.* 265

Van Loo (CHARLES-AMÉDÉE-PHILIPPE). Turin, 1718 † after 1785.

History. Son and pupil of Jean-Baptiste Van Loo. Academician in 1747. Painter of the king of Prussia in 1751; lived in Italy and in Prussia.

905. *A Sultana, dressing.* (XVI.)
906. *The Sultan gives orders to the odalisks.* (XVI.)

Van Loo (JULES-CÉSAR-DENIS). Paris, 1743 † 1821.

Landscape. Son and pupil of Carle Van Loo. Academician in 1784.

907. *Snow-piece.* (I.)

Verdier (FRANÇOIS). Paris, 1651 †1730.

History. Pupil of Le Brun. Academician in 1678.

910. *Mercury lulls Argus asleep.* (XVI.)
911. *Io worshipped by the Egyptians.* (XVI.)

Vernet (CLAUDE-JOSEPH). Avignon, 1714 † Paris, 1789.

Sea-pieces and landscape. Pupil of Fergioni. Lived in Italy for twenty years, from 1732 to 1753. Academician in 1753; was directed by the king to paint the ports of France.

C 913. *Moonlight*..... 301
914. *Fishing.* (XVI.)
915. *A Tempest.* (XIII.)
916. *Sunset.* (XVI.)
917. *Moonlight.* (XIII.)
918. *Morning.* (XVI.)
919. *Night.* (XVI.)
920. *A Torrent.* (XVI.)
C 921. *A Landscape. Girls, bathing*..... 319
C 922. *Coming back from fishing.* 307
C 923. *Landscape*..... 318
924. *The Waterfalls of Tivoli.* (XIII.)
C 925. *A sea-port in the moonlight*..... 308
926. *In the Fog.* (XIII.)
C 927. *Sea-piece*..... 228
928. *A Tempest.* (XII.)
929. *Sunset.* (XVI.)
930. *Moonlight.* (XVI.)
931. *Noon.* (XVI.)
932. *Sunset.* (XVI.)
933. *Environs of Marseilles.* (XVI.)
934. *Environs of Marseilles.* (XVI.)
C 935. *The Castle of San Angelo*..... 293
C 936. *The Ponte Rotto*..... 294
938. *The Coast of the Mediterranean.* (XVI.)
939. *A Thunder-Stroke.* (XVI.)
940 to 947. *The Sea-ports of France.* (XII.). 227 *and* 228

Vernet (ANTOINE-CHARLES-HORACE, called CARLE). Bordeaux, 1758 † Paris, 1836.

History. Son and pupil of Joseph Vernet. Prize of Rome in 1782. Member of the Institut in 1816.

C 955. *King Charles X, hunting.* 32

Vernet (ÉMILE-JEAN-HORACE). Paris, 1789 † 1863.

History. Pupil of his father Carle Vernet and of Vincent. Member of the Institut in 1826. Director of the School of France at Rome in 1827. Medal of honour in the Univ. Exhib. of 1855.

C 956. *The Barrier of Clichy*.. 275
957. *Judith and Holopherne.* (VIII.)
958. *Raphael in the Vatican.* (VIII.)
C 958 bis. *Portrait of Isabey*.... 220

Vestier (ANTOINE). Avallon, 1740 † 1824.

Portrait. Academician in 1786. Travelled in England and Holland.

C 959. *Portrait of the painter's wife*..... 321
C 960. *Portrait of a young woman*..... 15
961. *Portrait of a young woman.* (I.)

962. *Portrait of Brenet.* (XV.)
963. *Portrait of Doyen.* (XV.)

Vien (JOSEPH-MARIE, C^te^). Montpellier, 1716 † Paris, 1809.
History. Pupil of Natoire. Prize of Rome in 1743. Academician in 1754. Director of the Academy of France at Rome in 1775.

C 964. *St German and St Vincent* 305
C 965. *The Hermit asleep* 308

Vignon (PHILIPPE). Paris, 1634 † 1701.
Portrait. Academician in 1687.
966. *Portrait of Buyster.* (XV.)

Villequin (ETIENNE). Ferrière-en-Brie, 1619 † 1688.
History. Academician in 1663.
967. *Jesus heals the blind, in Jericho.* (IX.)

Vincent (FRANÇOIS-ANDRÉ). Paris, 1746 † 1816.
History. Pupil of Vien. Prize of Rome in 1768. Academician in 1782. Member of the Institut from its foundation.
968. *Zeuxis chooses as models the most beautiful girls in Croton.* (XVI.)

Voiriot (GUILLAUME). ?
Portrait. Academician in 1759.
C 969. *Portrait of Nattier* . .. 311
970. *Portrait of Pierre.* (XV.)

Vouet (SIMON). Paris, 1590 † 1649.
History and portrait. Travelled in England, Turkey and Italy. Painter of the King in 1627.
971. *The Presentation of Jesus in the Temple.* (XIV.)
C 972. *The Virgin, the Child and St John* 242
973. *Christ upon the cross.* (XI.)
974. *Christ upon the cross.* (IX.)
C 975. *The Entombment* 251
C 976. *Portrait of Louis XIII.* 246
C 977. *Wealth* 248
978. *Faith.* (XI.)
979. *Victory.* (XIV.)
980. *Eloquence.* (I.)
C 981. *The Chaste Susanna* 23
C 981 bis. *Christ and the Magdalen* 221

Watteau (JEAN-ANTOINE). Valenciennes, 1684 † Nogent-sur-Marne, 1721.
Common life. Pupil of Métayer, Gillot and Audran. Academician in 1717. Took a journey in England in 1720.
982. *Embarking for Cythera.* 315
983. *Gilles* 21
984. *The reckless Man* 11
985. *La Finette* 11
C 986. *A Party in a park* 6
C 987. *The Juggler* 7
C 988. *The Judgment of Paris.* 19
C 989. *A Slip* 22
C 990. *Autumn* 2
C 991. *Jupiter and Antiope* ... 27

Watteau (Attributed to).
992. *Dead game.* (I.)
C 993. *A Pastoral* 3

UNKNOWN ARTISTS OF THE FRENCH SCHOOL

14th century

C 994. *The Scourging of Christ.* 214
C 995. *The Martyrdom of St Denis* 128
C 996. *Christ, dead* 126
C 997. *The Entombment* 131

15th century

C 998. *The Deposition* 126
C 999. *Portrait of Jean Juvenal des Ursins and his family.* 129
C 1000. *Portrait of a woman* .. 130
C 1001. *Christ, dead* 128

C 1001 bis. *The Virgin with the Child*..... 127
C 1002. *Portrait of John the Fearless*.. 135
C 1003. *Portrait of Philip the Good* 132
C 1004. *The Sire of Beaujeu, Louis XI's son-in-law* 137
C 1005. *Anne de France, dame of Beaujeu* 137

16th century

C 1006. *An Abbess, kneeling*... 137
C 1007. *Portrait of François I.* 126
C 1008. *Portrait of an unknown man*..... 136
C 1009. *Portrait of Charles de Cossé*..... 133
C 1010. *Portrait of Jean d'Albon*..... 127
C 1011. *Portrait of Jean de Bourbon-Vendome*..... 128
C 1011 bis. *Portrait of Louise de Rieux*..... 128
C 1012. *Portrait of Guillaume de Montmorency*..... 130
C 1013. *Diana*..... 137
C 1014. *The Chastity of Scipio*. 131
C 1014 bis. *The Toilette of Venus*. 226
C 1015. *Portrait of duke François de Guise*..... 131
C 1016. *Portrait of Jacques Berthaut*..... 134
C 1017. *Portrait of Michel de l'Hôpital* 132
C 1018. *Portrait of Jean Babou*. 134
1019. *Portrait of an unknown man*. (VI.)
1020. *Portrait of an unknown man*. (VI.)
C 1021. *Portrait of Silvie Pic de La Mirandole*..... 136
C 1022. *Portrait of François duke d'Alençon*..... 132
1023. *Portrait of Louise of Lorraine*. (VI.)
1024. *Portrait of Diane of France*. (VI.)
C 1025. *Portrait of Nicolas de Neuville*..... 132
C 1026. *Portrait of Claude de Beaune*..... 128
C 1027. *Portrait of a woman*... 134
C 1028. *Portrait of Chrestien de Savigny*..... 136
C 1029. *Portrait of Gaspard de Coligny* 135
C 1030. *Portrait of Catharine of Medici*..... 131
C 1031. *Portrait of a woman* .. 134
1032. *Portrait of Henri III.* (VI.)
C 1033. *Portrait of Henri III*.. 137
C 1034. *Ball at the court of Henri III*..... 135
C 1035. *Ball at the court of Henri III*..... 138
C 1036. *Henri III at the foot of the cross* 135

17th century.

C 1037. *Portrait of Louis XIV*. 247
1039. *Twelve landscapes*. (X.)

18th century.

C 1040. *Portrait of a woman*... 303
C 1041. *Portrait of a woman* .. 21
C 1042. *A Love Scene*..... 297
1043. *Two young women in a park* (XVI.)
1044. *Two Loves riding clouds*. (XVI.)
1045 *Two Loves*. (XVI).
1046. *Portrait of the duke of Praslin*. (XVI.)
1047. *Portrait of the count of Artois*.

Perréal (JEAN, called JEAN DE PARIS). Lyons, about 1463 (?) † 1529 (?).

He followed Charles VIII and was painter of Louis XII. His contemporaries had called him " a second Apelles in the art of painting ".

C 1048. *The Virgin between two donors*..... 59

French-Flemish School of the 15th century.

C 1049. *St George. Mount Calvary*..... 214

ITALIAN SCHOOLS

Albani (Francesco). Bologna, 1578 † 1660.

Pupil of Calvaert and Ludovico Carracci. Worked with Annibale Carracci; surnamed in his time the "Anacreon of Painting".

1101. *The Almighty sends the angel Gabriel down to Mary.* (VI.)

C 1102. *The Annunciation*..... 113

1107. *The Toilette of Venus.* (VI.)

1108. *Venus and Vulcanus* (VI.)

1110. *Venus and Adonis* (VI.)

C 1111. *Diana and Actæon*..... 123

C 1112. *Apollo and Daphne*.... 119

Albertinelli (Mariotto), di Biagio di Bindo. Florence, 1474 † 1515.

Pupil of Cosimo Rosselli and Fra Bartolommeo, with whom he worked.

C 1114. *The Virgin and the Child* 109

C 1115. *Christ appears to the Magdalen*..... 108

Alfani (Orazio). Perugia, 1510 (?) † 1583.

Pupil of his father Domenico, imitator of Raphael; he was the first president of the Academy of Painting founded at Perugia.

1116. *The Mystical Wedding of St Catharine of Alexandria.* (VI.)

Allegri (Antonio), called il Correggio. Correggio, 1494 † 1534.

Pupil of Francesco da Bianchi and Antonio Bertolotti (?). Stayed probably in Mantua about 1511 and was settled at Parma in 1520.

C 1117. *The Mystical Wedding of St Catharine of Alexandria*..... 46

C 1118. *Antiope*..... 62

Allori (Christoforo). Florence, 1577 † 1621.

C 1119. *Isabella of Aragon at the feet of Charles VIII.* 124

Alunno (Niccolo). Foligno, 1430 (?) † 1502 (?).

One of the founders of the Umbrian school; the precursor of il Perugino.

C 1120. *A Predella containing six scenes of the Passion.* 86

Amerighi (Michelangelo), called Caravaggio. Caravaggio, 1569 † 1609.

The chief of the naturalistic school, as opposed to the eclectic school of the Carraciis. Painted in Rome, Naples and Malta.

C 1121. *The Death of the Virgin.* 112

1122. *The Fortune-teller.* (VI.)

1123. *A Concert.* (VI.)

C 1124. *Portrait of Alof of Wignacourt*..... 122

Andreasi (Ippolito). Mantua, 1548 † 1608.

Pupil and fellow-worker of Giulio Pippi.

1125. *The Holy Family.* (VI.)

Angeli (Filippo di Liano d'), called the Neapolitan. Rome, 1600 † 1660.

1126. *The Satyr and the Countryman.* (VI.)

Angeli (Giuseppe). Venice, 1715 (?) † 1795 (?).

Pupil and fellow-worker of Piazetta.

C 1127. *The little Drummer*... 113

Ansano or **Sano di Pietro**, di Menico. Siena, 1406 † 1480.

Surnamed « the Angelico of Siena. »

C 1128. *St Jerome's Dream*..... 89

C 1129. *St Jerome in the wilderness*..... 89

C 1130. *The Legend of St Jerome* 83

C 1131. *The Death of St Jerome* 83

C 1132. *Apparitions of St Jerome* 83

Anselmi (Michelangelo), called

MICHAEL ANGELO OF LUCCA. Lucca, 1491 † 1554 (?).

Pupil of il Sodoma. Imitator of il Correggio. Lived in Siena and in Parma.

C 1133. *The Virgin, glorified* .. 111

Antonello degli Antoni, called ANTONELLO OF MESSINA. Messina, about 1414 † about 1493.

One of the first Italian painters who used oil colours. Travelled in Flanders, and settled in Venice, where he formed numerous pupils.

C 1134. *Portrait of a man*..... 48

Barbarelli (GIORGIO), called GIORGIONE. Castelfranco, 1478 † 1511.

Pupil of Giov. Bellini. Lived in Venice.

C 1135. *The Holy Family*..... 94

C 1136. *A rustic Concert*..... 48

Barbieri (GIOVANNI-FRANCESCO), called IL GUERCHINO. Cento (near Bologna), 1591 † 1666.

Influenced at the same time by the Carraccis and by il Caravaggio. Painted in Roma from 1621 to 1623, then settled in Bologna.

1137. *Loth and his daughters.* (IV.)

1138. *The Virgin and the Child.* (VI.)

1139. *The Awakening of Lazarus.* (IV.)

C 1141. *Vision of St Jerome*... 123

1142. *St Benedict and St Francis of Assisi.* (VI.)

C 1143. *The Patron Saints of Modena*..... 49

1144. *St John the Baptist.* (VI.)

1145. *St Cecilia.* (VI.)

1146. *Hersilia separating Romulus and Tatius.* (VI.)

1147. *Circe.* (VI.)

C 1148. *Portrait of the painter.* 263

Barocci (FEDERIGO). Urbino, 1528 † 1612.

Imitator of il Correggio. Painted in Roma, Urbino and Perugia.

1149. *The Circumcision.* (VI.)

C 1150. *The glorified Virgin*... 101

Bartolo, DI MAESTRO FREDI. Siena, 1330 (?) † 1410.

Pupil of the Lorenzettis. He chiefly painted at San Gimignano.

C 1151. *The Presentation in the Temple*..... 79

Bartolo (TADDEO DI). Siena, 1363 † 1422.

Imitator of Simone Martini and of the Lorrenzettis; painted chiefly at Siena and Perugia.

C 1152. *St Peter*..... 82

Bartolommeo (FRA), di Paolo del Fattorino, called BACCIO DELLA PORTA. Savignano (near Florence), 1475 † 1517.

Pupil of Cosimo Rosselli, friend of Albertinelli. He entered the church and gave up painting in 1500, yielding to the eloquence of Savonarola; Raphael's advice, made him, it is said, take up his brushes again in 1506.

C 1153. *The Annunciation*..... 98

C 1154. *The Holy Family*..... 95

Battoni (POMPEO - GIROLAMO). Lucca, 1708 † 1787.

1155. *The Virgin.* (VI.)

Bellini (GENTILE). Venice, 1426 (?) † 1507.

Son and pupil of Jacopo Bellini, decorated the palace of the doges and was called by the sultan to Constantinople in 1479.

C 1156. *Portraits of men*..... 105

Bellini (School of GENTILE).

C 1157. *The Reception of an ambassador in Cairo*..... 90

Bellini (GIOVANNI). Venice, 1427 † 1516.

The brother of Gentile. Studied in Verona and Mantua, then settled in Venice, where he had many pupils.

C 1158. *The holy Family*..... 92

Bellini (School of GIOVANNI).

1159 *The Virgin, the Child and St Sebastian.* (VII.)

Berrettini (PIETRO), called PIETRO DA CORTONA. Cortona (Tuscany), 1596 † 1669.

Portrait in Rome and Florence.

C 1160. *Jacob and Laban* 120

1163. *The Virgin and the Child.* (VI.)

C 1164. *The Virgin and the Child.* 124

C 1165. *Romulus and Remus*... 125

Bianchi (FRANCESCO DE') OR DEL BIANCHO FERRARO. Ferrara (?) † 1510.

He is supposed to have been the master of il Correggio.

C 1167. *The Virgin and the Child.* 68

Boccaccio Boccaccino. Cremona, 1460 (?) † 1518.

Pupil or fellow-student of Panetti. Lived in Ferrara, then in Cremona.

C 1168. *The Holy Family*..... 93

Boltraffio or **Beltraffio** (GIOVANNI ANTONIO). Milan, 1467 † 1516.

Pupil of Lionardo da Vinci.

C 1169. *The Virgin of the Casio family*..... 89

Bonifazio. Verona (?) † Venice, 1553.

Pupil of Palma Vecchio. Lived in Venice.

C 1170. *The Awakening of Lazarus*..... 104

1171. *The Holy Family.* (VI.)

C 1172. *The Holy Family*..... 110

Bonini (GIROLAMO), called ANCONITANO). Ancona (?) † about 1680.

Pupil of Albani.

1173. *Christ adored by Saints.* (VI.)

Bononi (BARTOLOMEO).

Lived at Pavia in the beginning of the 16th century.

C 1174. *The Virgin and the Child.* 91

Buonvicino (ALESSANDRO), called MORETTO OF BRESCIA. Rovato (near Brescia), 1499 † about 1555.

C 1175. *St Bernardine and St Louis*..... 88

C 1176. *St Bonadventure and St Antony*..... 87

Bordone (PARIS). Trevigi, 1500 † 1570.

Pupil of Titian. Lived in Venice and was called to France by François I.

1178. *Vertumnus and Pomona.* (VI.)

C 1179. *Portrait of a man*..... 60

1180. *Portrait of a man and a child.* (VI.)

Borgognogne (AMBROGIO STEFANI, DA FOSSANO called IL). Milan (?) † about 1423.

Pupil of V. Foppa and B. Zenale. Afterwards, imitated Lionardo da Vinci. Worked in the Chartreuse of Pavia.

C 1181. *The Presentation of Jesus in the Temple*..... 72

C 1182. *St Peter of Verona and a woman* 87

Bronzino (AGNOLO DI COSIMO, called IL). Florence, 1502 † 1572.

Pupil of Raffaellino del Garbo and especially of il Pontormo. Lived in Florence, Urbino and Rome.

C 1183. *Christ and the Magdalen*..... 104

C 1184. *Portrait of a sculptor*.. 57

Calcar (GIOVANNI) OR JOHAN STEPHAN VON CALCKER. Calcar (duchy of Clèves), about 1510 † 1546.

Portrait. Pupil and imitator of Titian. Lived in Venice and Naples.

C 1185. *Portrait of a man*..... 101

Caldara (POLIDORO), called IL CARAVAGGIO. Caravaggio (Lombardy), 1495 (?) † 1543.

Pupil of Raphael. Fellow-worker of Maturino. Founded a school at Naples.

1186. *Psyche is received into Olympus.* (VI.)

Caliari (PAOLO), called VERONESE. Verona, 1528 † 1588.

Pupil of Badile and G. Carotto; lived

at Verona and Mantua before settling, in 1527, at Venice.

C 1187. *The Fire of Sodom*..... 110
C 1188. *Suzanna and the two old men*..... 102
C 1189. *Esther, fainting*..... 100
C 1190. *The Holy Family*..... 106
C 1191. *The Holy Family*..... 102
C 1192. *The wedding Feast of Cana*..... 47
C 1193. *The Dinner at Simon's*. 60
1194. *Jesus Christ sinks under the cross.* (VI.)
C 1195. *The Calvary*..... 102
C 1196. *The Disciples of Emmaus*..... 97
C 1197. *St Mark crowning the theological Virtues*..... 106
1198. *Jupiter thunderstriking crimes.* (IV.)
C 1199. *Portrait of a woman*.. 94

Caliari (Attributed to PAOLO).
1200. *Christ holding the earthly globe.* (I).

Caliari (School of PAOLO).
1201. *Portrait of a woman.* (VI.)

Campi (BERNARDINO). Cremona, 1522 † about 1590.
1202. *The Mother of Griefs.* (VI.)

Canale (ANTONIO), called IL CANALETTO. Venice, 1697 † 1768.
Landscape; architecture. Stayed in Rome, in Venice, and in England.
C 1203. *View of Venice*..... 113

Canale (School of).
1204. *St Mark Square.* (VI.)
1205. *The ducal Palace in Venice.* (VI.)

Canlassi (GUIDO), called IL CAGNACCI near Rimini, 1601 † Vienna, 1681.
Pupil of Guido Reni. Lived in Germany.
1206 *St John the Baptist.* (VI.)

Cantarini (SIMONE), called IL PESARESE. Oropezza (near Pesaro), 1612 † Verona, 1648.
Pupil of Guido Reni. Lived in Mantua and Verona.
C 1207. *The Holy Family at Rest.* 113
C 1208. *The Holy Family*..... 113

Cardi (LODOVICO), DA CIGOLI. Cigoli (Tuscany), 1559 † 1613.
Lived in Florence and in Rome.
1209. *The Flight into Egypt.* (VI.)
C 1210. *St Francis of Assisi*.... 119

Carpaccio (VITTORE). Capo d'Istria(?) † after 1519.
Pupil of the Bellinis. Lived in Venice.
C 1211. *St Stephen preaching in Jerusalem*..... 93

Carracci (ANNIBALE), Bologna, 1560 † 1609.
Pupil of his brother Lodovico. Worked chiefly at Rome in palace Farnese.
1214. *The Birth of the Virgin.* (VI.)
C 1217. *The Virgin with the Cherries*..... 122
C 1218. *The Sleep of the Child Jesus*..... 112
1219. *The Virgin appears to St Luke and St Catharine.* (IV.)
1220. *John the Baptist, preaching.* (VI.)
C 1221. *Pieta*..... 54
1222. *The Entombment.* (VI.)
1223. *The Resurrection.* (VI.)
1224. *The Resurrection.* (VI.)
1225. *The Magdalen.* (VI.)
C 1227. *The Martyrdom of St Stephen*..... 122
C 1230. *Diana discovering Calistos' pregnancy*..... 122
1231. *Landscape.* (VI.)
C 1232. *Fishing*..... 111
C 1233. *Hunting*..... 112
1234. *Landscape.* (VI.)

Carracci (ANTONIO). Venice, 1583 † 1618.
Son and pupil of Agostino Carracci.
C 1235. *The Flood*..... 120

Carracci (Lodovico). Bologna, 1555 † 1619.

Pupil of P. Fontana and Tintoretto. Created the school of the Carraccis in 1589.

1236. *The Annunciation.* (vi.)
1237. *The Virgin and the Child.* (vi.)
1238. *Pieta.* (vi.)
1239. *The Virgin appears to St Hyacinthus.* (vi.)

Carrucci (Jacopo), called Il Pontormo. Born near Florence. 1494 † 1557.

Pupil of Piero di Cosimo and Andrea del Sarto.

C 1240. *The Holy Family*..... 103
C 1241. *Portrait of an Engraver*..... 106

Carrucci (After).

C 1242. *The Visitation*..... 107

Casanova (François). London, 1732 † Brülh (Austria), 1803.

Pupil of Guardi, member of the Academy of painting in France; lived in Vienna.

1243. *Battle of Freiburg.* (xvi.)
1244. *Battle of Lens.* (xvi.)
1245. *Landscape.* (xvi.)
1248. *A Group of horsemen.* (i.)

Castelli (Valerio), 1625 † 1659.

1249. *The Striking of the Rock.* (i.)

Castiglione (Giovanni Benedetto), called Il Grechetto. Genoa, 1616 † 1670.

Pupil of Paggi and Van Dyck.

1250. *Melchizedek and Abraham.* (vi.)
1251. *The Traders expelled from the Temple.* (vi.)
1252. *Animals and utensils.* (vi.)

Cavedone (Jacopo). Sassuolo (near Modena), 1577 † Rome, 1660.

Pupil of the Carraccis and fellow-worker of Guido Reni. Lived in Rome.

1253. *St Cecilia.* (vi.)

Cerquozzi (Michael Angelo), called Michael Angelo of the Battles. Rome, 1602 † 1660.

1254. *Fruit upon a table.* (i.)
1255. *Fruit upon a table.* (i.)

Cesari (Giuseppe), called Il Giuseppino. Arpino (?), 1560 (?) † 1640.

Lived in Rome and Naples, and stayed in France.

1256. *Adam and Eve expelled from the Paradise.* (vi.)
C 1257. *Diana and Actæon*.... 122

Chimenti (Jacopo), da Empoli. Empoli (near Florence), 1554 † 1640.

1258. *The Virgin glorified.* (vi.)

Cima da Conegliano (Giovanni Battista). Conegliano (near Trevigi (?) † about 1517.

Was probably a pupil of Giovanni Bellini. Painted in Friuli, at Bologna, Parma and Venice.

C 1259. *The Virgin and the Child* 70

Cimabue (Giovanni Gualtieri). Florence, 1240 (?) † 1302 (?).

Created the School of Florence; was the master of Giotto.

C 1260. *The Virgin with the angels*..... 80

Costa (Lorenzo). Ferrara, 1460 † 1535.

School of Cosimo Tura. Lived in Bologna till 1509, then in Mantua.

C 1261. *The Court of Isabella of Este*..... 70
1262. *A Scene of the Fable.* (vii.)

Credi (Lorenzo di), di Andrea d'Oderigo. Florence, 1459 † 1537.

Pupil of Andrea Verrocchio.

C 1263. *The Virgin and the Child.* 90
C 1264. *Christ and the Magdalen*..... 84
C 1265. *The Annunciation*..... 71

Crespi (Giuseppe Maria, called Lo Spagnuolo. Bologna, 1665 † 1747.

1266. *A School.* (vi.)

Crivelli (Carlo). Venice, 1430(?) †1495 (?).
Pupil of the Vivarinis. Lived in the Marches.
C 1268. *St Bernardine of Siena.* 69
1269. *Pieta.* (vii.)

Donducci (Giovanni Andrea), called il Mastelletta, Bologna, 1575 †1655.
Pupil of the Carraccis.
1271. *Christ and the Virgin appear to St Francis.* (vi.)

Dono (Paolo), called Paolo Uccello. Florence, 1397 †1475.
Pupil of Lorenzo Ghiberti. Was the first who followed in his works the rules of perspective.
C 1272. *Five half-length portraits* 267
C 1273. *A Battle* 84
C 1274. *St John the Baptist* ... 80

Dosso (Giovanni Lutero, called Il). Near Ferrara, about 1475 †1546.
C 1276. *St Jerome* 110

Fabriano (Gentile da). Fabriano, about 1370 †Rome, about 1450.
Pupil of A. Nuzzi and Ott. Nelli. Painted in Brescia, Venice, Florence and Rome; was the master of Jacopo Bellini.
C 1278. *The Presentation in the Temple* 77
C 1279. *The Virgin and the Child* 76

Fabriano (School of Gentile da).
C 1280. *A Triptych* 78
C 1281. *A Triptych* 85
C 1282. *A Triptych* 85
C 1283. *A Triptych* 87

Fasoli (Lorenzo di), called Lorenzo di Pavia. Pavia (?) †about 1520.
Painted at Genoa and in Liguria.
C 1284. *The Family of the Virgin* 93

Ferrari (Gaudenzio). Valduggia (near Novara), 1484 †1550.
Stayed in Rome, then settled at Milan first and afterwards at Saronno.
C 1285. *St Paul* 94

Feti (Domenico). Rome, 1589 †Venice, 1624.
Pupil of Cigoli. Lived in Mantua.
1286. *Nero.* (vi.)
1287. *Country Life.* (vi.)
C 1288. *Melancholy* 114
1289. *The guardian Angel.* (vi.)

Fiesole (Fra Giovanni da), called Beato Angelico. Vicchio, province of Mugello, 1387 †Rome, 1455.
Pupil of Starnina. Became a Dominican Friar in 1407, lived at Fiesole, Foligno, Cortona and from 1436 in Florence. Was called by Nicholas V to Rome where he died.
C 1290. *The Coronation of the Virgin* 73
C 1291. *The Decollation of John the Baptist* 71
1292. *A Group of six saints.* (viii.)
C 1293. *St Cosmo and St Damian* 75
C 1294. *The Crucifixion* 323

Filipepi (Sandro) called Il Botticelli. Florence, 1447 †1500.
Pupil of Filippo Lippi. One of the favourite painters of Lorenzo di Medici. Pope Sixtus V entrusted him with the direction of the painting work in his Chapel.
C 1295. *The Madonna and the Magnificat* 75
C 1296. *The Virgin, the Child and St John* 73
C 1297. *Giovanna Tornabuoni and the Virtues* 323

Filipepi (School of Sandro).
C 1298. *Lorenzo Tornabuoni and the Liberal Arts* 323
C 1299. *Venus* 74
C 1300. *Fragment of a predella.* 89

Gaddi (Agnolo di Taddeo) Florence, 1333 †1396.
Pupil of Taddeo Gaddi.
C 1301. *The Annunciation* 82

Gaddi (Taddeo). Florence, 1300 (?) †1366 (?).

Pupil and fellow-worker of Giotto. Painted at Assisi, Padua and Florence.

C 1302. *A Triptych*..... 79

Garbo (Rafaellino del). Florence, 1466 †1524.

Pupil of Filippino Lippi. Lived in Florence and Rome.

C 1303. *The Coronation of the Virgin*..... 76

Gargiuoli (Domenico), called Micco Spadaro. Naples (?), †1666.

Pupil of Salvator Rosa.

1304. *A Fight.* (VI.)

Giordano (Luca). Naples, 1632 †1705.

Pupil of Ribera and Pietro da Cortona. Stayed long in Spain, at Naples and at Florence.

C 1305. *Mars and Venus*..... 120

1306. *A Ring of Loves.* (I.)

1307. *Diana, hunting.* (I.)

1308. *The Wedding of the Virgin.* (I.)

1309. *The Adoration of the Shepherds.* (I.)

1310. *Tarquinus and Lucretia.* (I.)

C 1311. *Seneca's Death*..... 25

Giotto di Bondone. Vespignano (near Florence), 1276 (?) †1337.

Pupil of Cimabue, " the most supreme master in painting who lived in his time ", says Giovanni Villani. He painted at Padua, Florence, Assisi, Rome, Lucca, Rimini, Milan, etc.

C 1312. *St Francis of Assisi receiving the marks*..... 81

Giotto (School of).

C 1313. *The Funeral of St Bernard*..... 80

C 1314. *The Virgin and the Child*..... 81

1315. *The Virgin and the Child.* (VII.)

C 1316. *The Virgin and the Child*..... 82

C 1317. *The Birth of John the Baptist*..... 80

Girolamo dai Libri (Verona, 1474 †1556.

School of Mantegna and of the Bellinis. Lived in Verona.

C 1318. *The Virgin and the Child*..... 92

Gozzoli (Benozzo), di Lese di Sandro. Florence, 1420†1498.

Pupil of Fra Angelico. Painted at Montefalco, Florence, San Gimignano and Pisa.

C 1319. *The Triumph of St Thomas Aquinas*..... 78

Gozzoli (Attributed to Benozzo).

C 1320. *Decoration of an altar*.. 79

Grillandajo (Domenico), di Tommaso Bigordi, called Ghirlandajo. Florence, 1449†1494.

Pupil of Baldovinetti. Lived in Florence and in Rome, where he contributed to the decoration of the chapel of Sextus IV.

C 1321. *The Visitation*..... 57

C 1332. *Portrait of an old man and of his grand son*..... 74

Grillandajo (Benedetto), di Tommaso Bigordi, called Ghirlandajo. Florence, 1458 †1497.

Pupil and brother of Domenico.

C 1323. *Christ on his way to Mount Calvary*..... 70

Grillandajo (Ridolfo), di Domenico Bigordi. Florence, 1483 †1561.

Son of Domenico, pupil of Fra Bartolommeo and Raphael.

1324. *The Coronation of the Virgin.* (VI.)

Grimaldi (Giovanni Francesco), called Il Bolognese. Bologna, 1606 †1680.

Lived in Rome and stayed some time in France.

1325. *Landscape.* (VI.)

1326. *Landscape.* (VI.)
1327. *The Washerwomen.* (VI.)

Guardi (FRANCESCO). Venice, 1712 † 1793.
Landscapo. Pupil of Canaletto.
C 1328. *The Doge going aboard the Bucentaur* 118
C 1329. *The church of la Salute* 118
C 1330. *The Festivities of Shrove Thursday* 120
C 1331. *The Feast of Corpus Domini* 121
C 1332. *The Doge's Procession to San Zaccaria's* 113
C 1333. *The College Hall in the ducal palace* 117
C 1334. *The Coronation of the Doge* 116
C 1335. *View of Venice* 19

Lanfranco (GIOVANNI). Parma, 1581 † 1647.
Pupil of the Carraccis. Lived at Rome and at Naples.
1337. *St Peter.* (VI.)
1338. *St Peter and St Paul.* (VI.)
C 1339. *The Coronation of the Virgin* 122

Lauri (FILIPPO). Rome, 1623 † 1694.
C 1340. *St Francis of Assisi* ... 123
C 1341. *An Offering to Pan* 124

Lippi (FRA FILIPPO). Florence, 1412 (?) † Spoleto, 1469.
School of Fra Angelico, Masaccio and Masolino. Painted at Florence, Prato and Spoleto.
C 1343. *The Nativity* 77
C 1344. *The Virgin and the Child* 87
C 1345. *The Virgin and the Child* 83

Lomi (ORAZIO), called IL GENTILESCHI. Pisa, 1562 † 1646.
Lived at Rome and in England.
1346. *The Repose of the Holy Family.* (VI.)

Longhi (BARBARA). Ravenna, last part of the 16th century
C 1347. *The Virgin and the Child* 121

Lorenzo Monaco (DON) di Giovanni. Florence (?) 15th century.
C 1348. *A Triptych* 80

Lotto (LORENZO). Trevigi, 1480 (?) † about 1554.
Pupil of the Bellinis, fellow-student of Palma Vecchio and Previtali. Lived at Bergama and Venice.
1349. *The adulteress.* (VI.)
C 1350. *St Jerome* 108
C 1351. *The Holy Family* 95

Luciani (SEBASTIANO) called SEBASTIEN DEL PIOMBO. Venice, 1485 † 1547.
Pupil of G. Bellini and Giorgione. Lived in Venice and in Rome, where he worked with Michael Angelo.
C 1352. *The Visitation* 60

Luini (BERNARDINO). Was still living in 1530.
Imitated Lionardo. Painted chiefly at Milan, Lugano and Saronno.
C 1353. *The Holy Family* 105
C 1354. *The Child Jesus, sleeping.* 63
C 1355. *Salome receiving the head of John the Baptist* .. 55
1356. *Vulcanus's Forge.* (VI.)
C 1357. *A Child under a vine-tree.* 67
C 1358. *A Child under a vine-tree.* 67
C 1359. *The Nativity* 66
C 1360. *The Adoration of the Magi* 66
C 1361. *Christ* 66
1363. *The Annunciation.* (V.)
1364. *Christ, dead.* (V.)
1365. *Curius Dentatus.* (V.)

Luti (BENEDETTO). Florence, 1666 † 1724.
1366. *The Magdalen.* (VI.)

Mainardi (BASTIANO). San Grimignano (?) † 1515 (?).
Pupil, brother-in-law and fellow-worker of Domenico Grillandajo.

C 1367. *The Virgin and the Child*..... 75

Manfredi (Bartolommeo). Ustiano (near Mantua), 1580 (?) 1615 (?).
Imitated Michael Angelo Caravaggio.
1368. *The Fortune-teller.* (vi.)

Manni (Giannicola di Paolo). Città della Pieve (?) † 1544.
Pupil of il Perugino. Lived at Perugia.
1369. *The Baptism of Our Lord.* (vii.)
1370. *The Assumption of the Virgin.* (vii.)
1371. *The Adoration of the Magi.* (vii.)
C 1372. *The Holy Family*..... 91

Mantegna (Andrea). Padua, 1431 † 1506.
Pupil of Squarcione. Painted at Padua, Verona, Mantua, and Rome.
C 1373. *Calvary*..... 63
C 1374. *The Virgin of Victory*.. 88
C 1375. *Parnassus*..... 90
C 1376. *Wisdom victorious over the Vices*..... 90

Maratta (Carlo). Camerano (near Ancona, 1625 † Rome, 1713.
Pupil of Andrea Sacchi. Superintendent of the paintings in the Vatican, he partly repaired the frescoes of Raphael.
1377. *The Child Jesus, sleeping.* (vi.)
C 1379. *Portrait of Madalena Rospigliosi*..... 123
C 1380. *Portrait of the painter.* 263

Marchesi (Girolamo) da Cotignola. Near Ferrara, 1480 (?) † 1550.
Pupil of Francia.
C 1381. *The Bearing of the cross*.. 87

Marco da Oggiono. Oggiono (Milanese), about 1460 † 1530.
Pupil of Lionardo, whose Lord's Supper he copied. Lived in Milan.
C 1382. *The Holy Family*..... 109

Martini (Simone di) called Memmi Siena, 1285(?) † Avignon, 1344.
Pupil of Duccio. Lived in Florence, Siena, Naples and Avignon.
C 1383. *Jesus Christ walking up Mount Calvary*..... 45

Massone (Giovanni). Alexandria, second half of the 15th century.
C 1384. *An Altar-Screen*..... 86

Mazzola (Francesco), called Il Parmeggiano. Parma, 1503 † 1540.
Imitated il Correggio. Stayed at Rome, Bologna and Parma.
C 1385. *The Holy Family*..... 102
1386. *The Holy Family.* (vi.)

Mazzolini (Lodovico). Ferrara, about 1480 † between 1521 and 1530.
Pupil of Lorenzo Costa.
C 1387. *The Holy Family*..... 111
C 1388. *Jesus preaching*..... 111

Mola (Pier Francesco). Near Cosmo, 1612. (?) † 1665.
Pupil of Josephine Albani Guerccino. Lived in Bologna and in Rome.
C 1390. *St John the Baptist*... 112
1391. *St John the Baptist.* (vi.)
C 1392. *The Vision of St Bruno*. 120

Montagna (Bartolommeo). Orzi-Novi (near Brescia) (?) † 1523.
School of Mantegna and of the Bellinis. Painted at Vicenza, Padua and Verona. Chief of the Vicenza school.
C 1393. *Ecce homo*..... 74
C 1394. *Three children executing a concert*..... 108

Moroni (Giovanni Battista). Albino, 1520 † Bergama, 1572.
Portrait. Pupil of Moretto.
C 1395. *Portrait of a man*.... 104

Neri di Bicci. Florence, 1419 † 1486.
C 1397. *The Virgin and the Child*..... 86
1398. *The Annunciation.* (vii.)

Palma (JACOPO), called PALMA VECCHIO. Serinalta (near Bergama), 1480 † 1528.
Pupil of G. Bellini.
C 1399. *The Annunciation to the Shepherds*..... 106

Palmezzano (MARCO) or PALMEGIANI. Forli, about 1456; painted still in 1537.
Pupil of Melozzo da Forli.
C 1400. *Christ, dead*..... 91

Panetti (DOMENICO). Ferrara, 1460 (?) † 1511 or 1512.
Pupil of Lorenzo Costa. Lived at Ferrara and was the master of il Garofalo.
1401. *The Nativity.* (VII.)

Panini (GIOVANNI PAOLO). Piacenza, 1695 † 1768.
Common life. Pupil of Lucatelli. Came to Paris in 1732 and was appointed an academician.
1402. *A Feast.* (VI.)
C 1403. *A Feast*..... 121
C 1404. *A Concert*..... 122
1405. *Architectural Ruins.* (VI.)
C 1408. *The Interior of St Peter's*..... 112
C 1409. *A Concert given in Rome*..... 121
1410. *Preparations of a Festivity.* (VI.)
1411. *Ancient Ruins.* (I.)
1412. *Ruins.* (I.)

Pellegrini (ANTONIO). Venice, 1675 † 1741.
Pupil of Sebastiano Ricci. Travelled in France, England and Germany.
C 1413. *Allegory*..... 117

Pesello (FARNCESCO) di Stefano, called IL PESELLINO. Florence, 1422 † 1457.
Pupil of his grandfather Giuliano.
C 1414. *A Picture in two compartments*..... 77
C 1415. *A Picture in three compartments*..... 93

Piero di Lorenzo, called PIERO DI COSIMO. Florence, 1462 † 1521 (?).
Pupil and fellow-worker of Cosimo Rosselli. Painted in Rome and in Florence.
C 1416. *The Coronation of the Virgin*..... 72

Pinturicchio (BERNARDINO di Betto di Biago, called IL). Perugia 1454 † 1513.
School of Bonfigli and il Perugino; a friend of Raphael. Painted in Perugia, Spello, Orvieto, Rome and Siena.
C 1417. *The Virgin and the Child*..... 84

Pippi (GIULIO), called GIULIO ROMANO. Rome, 1492 † Mantua, 1546.
Pupil, fellow-worker and heir of Raphael, the unfinished works of whom he completed. He settled in 1524 at Mantua
C 1418. *The Nativity*..... 96
C 1419. *The Holy Family*..... 111
C 1420. *The Triumph of Titus and Vespasian*..... 109
C 1421. *Venus and Vulcanus.* (VI.)
C 1422. *Portrait of a man*..... 106

Pisano (VITTORE) called PISANELLO. San Vigilio, 1380 † about 1451.
School of Altichieri da Zevio. Worked with Gentile da Fabriano. Painted chiefly in Verona, Venice, Ferrara and Rome.
C 1422bis. *Portrait of a Princess of the House of Este*... 49

Ponte (JACOPO DA), called BASSANO. Bassano, 1510 † 1592.
Pupil of his father Francesco; imitated Bonifazio.
1423. *The animals entering the Ark.* (VI.)
1424. *The striking of the rock.* (VI.)
1425. *The Wedding at Cana* (VI.)
1426. *Jesus Christ on his way to Mount Calvary.* (VI.)
1427. *The Deposition.* (IV.)

1428. *Vintage.* (VI.)
C 1429. *Portrait of John of Bologna* 99

Ponte (LEANDRO or LEONARDO DA), called LEANDRO BASSANO, 1558 † 1623.
Son and Pupil of Jacopo.
1430. *The Adoration of the Magi.* (I.)
1431. *Rural Labours.* (I.)

Preti (MATTIA), called IL CALABRESE. Taverna (Calabria), 1613 † 1699.
Pupil of Lanfranco.
1432. *Martyrdom of St Andrew.* (VI.)

Primaticcio (After FRANCESCO).
C 1433. *The Concert*..... 93

Procaccini (GIULIO CESARE). Bologna, 1560 (?) † 1625 (?).
Established a school of painting in Milan.
1434. *The Holy Family* (VI.)

Raibolini (FRANCESCO), called IL FRANCIA. Bologna, 1450 † 1517.
Pupil of Lorenza Costa. Underwent afterwards the influence of il Perugino.
C 1435. *The Nativity*..... 44
C 1436. *Christ upon the cross*... 86

Raibolini (School of).
C 1437. *The Virgin and the Child.* 74

Ramenghi (BARTOLOMMEO), called IL BAGNACAVALLO. Bagnacavallo, 1484 † 1542.
Pupil of Francia and Raphael. Lived in Rome and Bologna.
C 1438. *The Circumcision*..... 101

Reni (GUIDO). Bologna, 1575 † 1642.
Pupil of Calvaert and of the Carraccis. Lived in Bologna and Rome.
1439. *David victorious over Goliath.* (VI.)
C 1440. *The Annunciation*..... 113
1441. *The Purification of the Virgin.* (VI.)
1442. *The Virgin and the Child.* (VI.)
C 1444. *Christ and the Samaritan woman*..... 124
C 1445. *Jesus giving the keys to St Peter*..... 110
C 1447. *Ecce homo*..... 120
1448. *The Magdalen.* (VI.)
C 1450. *St Sebastian*..... 122
1451. *The Union of drawing and colour* (VI.)
1452. *Hercules killing the Lernæan hydra.* (VI).
1453. *Hercules and Achelous.* (VI.)
1454. *Dejanira and Nessus, the Centaur.* (IV.)
1455. *Hercules on the pyre.* (VI)
1456. *The Rape of Helena.* (VI.)

Reni (Attributed to GUIDO).
1457. *Jesus, sleeping.* (VI.)

Ricci or **Rizzi** (SEBASTIANO). Belluno, 1662 † 1734.
Painted in Italy, France, England and Germany.
1458. *Allegory* (VI.)
1459. *Jesus Christ giving the keys to St Peter* (VI.)
C 1460. *Polyxene is sacrificed to the ghost of Achilles*.... 121
C 1461. *The Chastity of Scipio.* 121

Ricciarelli (DANIELE). Volterre, 1509 (?) † 1566.
Pupil of Sodoma, B. Peruzzi and Picrino del Vega. Lived in Siena and Rome.
1462. *David victorious over Goliath.* (VI.)

Riccio (FELICE), called IL BRUSASORCI. Verona, 1540 † 1605.
C 1463. *The Holy Family*..... 99

Robusti (JACOPO), called IL TINTORETTO. Venice, 1519 † 1594.
Pupil of Titian. Lived in Venice.
C 1464. *Susanna bathing* 102
1465. *Paradise.* (VI.)
C 1466. *Portrait of the painter* 266
1467. *Portrait of a man.* (VI.)

1468. *Susanna, bathing.* (I.)
C 1469. *The Virgin and the Child surrounded by saints..* 5
C 1470. *Portrait of Pietro Mocenigo*..... 17
1471. *Portrait of a Venetian senator.* (I.)
1472. *Portrait of a man.* (I.)

Romanelli(GIOVANNI FRANCESCO). Viterbo, 1610 † 1662.
Pupil of Pietro da Cortona. Lived in Rome and stayed some time in France.
1473. *Venus and Æneas.* (VI.)
C 1474. *Venus and Adonis*..... 124
1475. *The heavenly Food.* (VI).
1476. *Venus and Adonis.* (I).

Rosa (SALVATOR). Near Naples, 1615 † 1673.
Landscape ; battles. Pupil of Fracanzano, Falcone and Ribera. Lived in Naples, Florence and Rome.
1477. *The Angel and Tobias.* (VI.)
C 1478. *The Ghost of Samuel appears to Saul*..... 114
C 1479. *A Battle*..... 114
C 1480. *Landscape* 114

Rosselli (Attributed to COSIMO) di Lorenzo Filippi. Florence, 1438 † 1507.
Pupil of Benozzo Gossoli. Painted at Florence and at Rome.
C 1482. *The Virgin, glorified*.... 74

Rosselli (MATTEO). Florence, 1578 † 1650.
Lived in Rome and Florence.
1483. *The Triumph of David.* (VI.)

Rossi (FRANCESCO), called IL CECCHINO DEL SALVIATI. Florence, 1510 † 1563.
Pupil of Andrea del Sarto. Painted at Florence, Rome, Venise, and came to France under Henri II.
1484. *The Incredulousness of St Thomas.* (VI.)

Rosso (GIOVANNI-BATTISTA), Florence, 1496 (?) † Paris, 1541.
Painted at Rome and Venice, and towards 1530 to France, where he got the palace of Fontainebleau to decorate.
1485. *Pieta.* [VI.]
C 1486. *The Challenge of Pierus's daughters*..... 123

Sabbatini (LORENZINO), called IL LORENZINO. Bologna, 1533 (?) † 1577.
Lived in Bologna and Rome.
1487. *The Holy Family.* (VI.)

Sacchi (PIER FRANCESCO). Pavia, early part of the 16th century.
Painted chiefly in Genoa from 1512 to 1529.
C 1488. *The four doctors of the Church* 73

Salvi (GIOVANNI BATTISTA). called SASSOFERRATO. Sassoferrato, 1605 † 1685.
1491. *The Virgin.* (VI.)

Salvi, called SASSOFERRATO (After Raphael).
C 1493. *The Holy Family*..... 124

Salvi, called SASSOFERRATO (After Barocci.
C 1495. *The Annunciation*..... 119

Santi (RAFFAELLE), called RAPHAEL SANZIO. Urbino, 1483 † Rome, 1520.
Pupil of il Perugino, lived first in Urbino, then in Perugia and Florence, from 1504 to 1508 ; at last settled in Rome where he began, as early as 1508, to decorate with frescoes the chambers of the Vatican.
C 1496. *The « Belle Jardinière »* 51
C 1497. *The Virgin with the veil.* 56
C 1498. *The Holy Family of François Ier*..... 53
1499. *The Holy Family.* (IV.)
C 1500, *St John the Baptist in the wilderness*..... 103
C 1501. *St Margaret*..... 104
C 1502. *St Michael* 53
C 1503. *St George*..... 54
C 1504. *St Michael striking Satan to the ground*..... 45

C 1505. *Portrait of Balthasar Castiglione*..... 99
C 1506. *Portrait of a young men* 99
C 1507. *Portrait of Jane of Aragon*..... 105
C 1508. *Portraits of man*..... 104

Santi (Attributed to RAFFAELLE).
C 1509. *Apollo and Marsyas.* 61
C 1510. *Abundance*..... 54
C 1511. *St. Catharine of Alexandria* (VI.)
C 1512. *The Fresco of Magliana* 68

Sarto (ANDREA D'AGNOLO DEL). Florence, 1487 † 1531.
Pupil of Piero di Cosimo. Lived at Florence and was called to France by François Ier in 1518.
C 1514. *Charity*..... 103
C 1515. *The Holy Family*..... 107
C 1516. *The Holy Family*..... 98
1517. *The Annunciation.* (VI.)

Savoldo (GIOVANNI GIROLAMO). Brescia. Was very old in 1548.
1518. *Portrait of a man.* (VI.)
C 1519. *Portrait of a man*..... 109

Schedone (BARTOLOMMEO). Modena, 1570 (?) † Parma, 1615.
C 1520. *The Holy Family*..... 123

Schiavone (Attributed to GREGORIO). Painted in 1470.
C 1523. *The Virgin and the Child*..... 85

Schiavone (ANDREA MELDOLA). Sebenico (Dalmatia), 1522 † 1582.
1524. *St John the Baptist.* (VI.)

Signorelli (LUCA). Egidio di Ventura, 1441 † 1523.
Pupil of Piero della Francesca. Painted at Cortona, Florence, Loreto, Rome Monte-Oliveto, Orvieto, Siena.
C 1525. *The Birth of the Virgin* 93
C 1526. *The Adoration of the Magi*..... 69
C 1527. *A Fragment of a composition*..... 72

Signorelli (School of LUCA).
C 1528. *The Virgin and the Child* 70
1529. *Fragment of a composition.* (VI.)

Solario (ANDREA). Milan (?) † about 1530.
About 1495, came to Venice, where he stayed long; he lived in France from 1507 to 1509.
C 1530. *The Virgin with the green cushion*..... 54
C 1531. *Portrait of Charles d'Amboise*..... 100
C 1532. *The Calvary*..... 72
C 1533. *The Head of John the Baptist*..... 61

Solimena (FRANCESCO), called L'ABATE CICCIO. Nocera, 1657 † 1747.
1534. *Heliodorus is expelled from the Temple.* (VI).

Spada (LIONELLO). Bologna, 1576 † 1622.
Pupil of the Carraccis and Caravaggio. Lived in Bologna and Reggio.
1535. *The Prodigal Son coming home.* (VI.)
1536. *The Martyrdom of St Christopher.* (VI.)
1537 *Æneas and Anchises.* (VI.)
1538. *A Concert.* (IV.)

Spagna (GIOVANNI DI PIETRO, called LO (?) † 1529 (?).
Pupil of Perugino.
C 1539. *The Nativity*..... 71
C 1540. *The Virgin and the Child*..... 71

Stefano Veneziano (Attributed to). 14th century.
C 1541. *The Virgin and the Child*..... 82

Strozzi (BERNARDO), called IL CAPUCCINO. Genoa, 1581 † 1644.
1542. *The Virgin and the Child.*
C 1543. *St Antony of Padua*... 118

Suardi (Bartolommeo), called Il Bramantino. Milan (?) † about 1530.
Pupil of il Bramante. Lived at Rome and Milan.
1545. *The Circumcision.* (vi.)

Tiarini (Alessandro). Bologna, 1577 † 1668.
Pupil of the Carraccis.
1546. *The Repentance of St Joseph.* (vi.)

Tiepolo (Giambattista). Venice, 1696 † Madrid, 1770.
Lived at Venice, in Germany and in Spain, where he died.
C 1547. *The Lord's Supper*..... 115
1548. *The Virgin appears to St Jerome.* (i.)
C 1549. *A Banner*..... 125

Tisi (Benvenuto), called Il Garofalo. Garofalo, 1481 † 1559.
Pupil of L. Costa and Boccacino. Lived at Rome and Ferrara.
1550. *The Circumcision.* (vi.)
C 1551. *The Holy Family*..... 108
1552. *The Holy Family.* (vi.)
C 1553. *The Child Jesus, sleeping*..... 109
1554. *The Virgin and the Child.* (vi.)

Trevisani (Francesco). Capo d'Istria, 1656 † Rome, 1746.
Pupil of C. Maratta. Lived at Rome.
1555. *The Child Jesus, sleeping.* (vi.)

Tura (Cosimo), called Il Cosmè. Ferrara, between 1410 and 1430 † between 1494 and 1498.
School of Piero della Francesca and Squarcione.
1556. *Pieta.* (vii.)
1557. *A Monk standing.* (vii.)

Turchi (Alessandro), called Alessandro Veronese or l'Orbetto. Verona, 1582 † 1648.
Pupil of Brusatorci. Lived in Verona and Rome.
1558. *Samson and Dalila.* (vi.)
1559. *The adulteress.* (vi.)
1560. *The Death of Cleopatra.* (vi.)

Vanni (Francesco). Siena, 1563 † 1609.
Pupil of Salimbeni.
1561. *The Repose in Egypt.* (vi.)
1562. *Martyrdom of St Irene.* (vi.)

Vanni (Turino). Born at Rigoli (near Pisa), painted about 1398.
1563. *The Virgin and the Child.* (vii.)

Vannucci (Pietro), called Il Perugino. Città della Pieve (Umbria), 1446 † 1524.
Pupil of Bonfigli of Alunno and of Verrochio. Lived at Florence, Rome, Perugia; was the master of Raphael.
C 1564. *The Holy Family*..... 88
C 1565. *The Holy Family*..... 64
1566. *St Paul.* (vii.)
C 1567. *The Fight between Love and Chastity*..... 69

Vannucci (School of).
1568. *Christ, dead.* (vi.)
1569. *St François of Assisi.* (vii.)
1570. *St Jerome in the wilderness.* (vii.)
C 1571. *The Judgment of Solomon*..... 78
C 1572. *The Judgment of Daniel*.. 85
1573. *The Virgin and the Child.* (vii.)

Varotari (Alessandro), called Il Padovanino. Padua, 1590 † 1650.
1574. *Venus and Love.* (vi.)

Vasari (Giorgio). Arezzo, 1511 † 1574.
1575. *The Annunciation.* (vi.)

Vecchia (Pietro della). Venice, 1605 † 1678.
1576. *Portrait of a man.* (vi.)

Vecelli (Tiziano), called Titian. Pieve di Cadore, 1477 † 1576.
Pupil of the Bellinis. Lived at Venice, and in 1545, visited Rome.

C 1577. *The Virgin and the Child.* 110
C 1578. *The Virgin with the Rabbit.* 98
C 1579. *The Holy Family.* 97
C 1580. *The Holy Family.* 104
C 1581. *The Pilgrims of Emmaus* 96
1582. *Christ is led to the place of death.* (VI.)
C 1583. *The Crowning with thorns* 97
C 1584. *The Entombment.* 62
1585. *St Jerome.* (VI.)
1586. *The Council of Trent.* (VI.)
C 1587. *Jupiter and Antiope.* 95
C 1588. *Portrait of François I.* 105
C 1589. *An Allegory.* 100
C 1590. *Alphonso di Ferrara and Laura de' Dianti.* 57
C 1591. *Portrait of a man.* 95
C 1592. *The Man with the glove.* 46
C 1593. *Portrait of a man.* 100
C 1594. *Portrait of a knight of Malta* 110

Vecelli (Attributed to Tiziano).
1595. *Portrait of a man.* (VI.)

Vecelli (School of Tiziano).
1596. *The Holy Family.* (I.)

Vinci (Lionardo da). Born at Vinci (Tuscany), 1452 † Cloux (near Amboise), 1519.
Pupil of Andrea Verrocchio. Lived at Florence and Milan, and, in 1516, came to France where he died.

C 1597. *St John the Baptist.* 99
C 1598. *The Virgin, the Child and St Anne.* 49
C 1599. *The Virgin with the rocks* 96
C 1600. *Portrait of Lucrezia Crivelli.* 99
C 1601. *The Gioconda.* 56
C 1602. *Bacchus* 108

Vinci (After Lionardo da).
1603. *The Lord's Supper.* (VI.)

Vinci (School of Lionardo da).
C 1604. *The Virgin with the scales.* 94
1605. *Portrait of a woman.* (VI.)
1606. *The Holy Family.* (VI.)

Vivarini (Bartolommeo) da Murano. Murano (?) † about 1500.
C 1607. *St John of Capistrano.* 71

Zacchia (Paolo), Il Vecchio. (Vezzano) near Lucca. Early part of the 16th century.
C 1608. *Portrait of a musician.* 94

Zampieri (Domenico), called Il Domenichino. Bologna, 1581 † Naples, 1641.
Pupil of the Carraccis.

C 1609. *King David.* 116
1610. *The Repose of the Holy Family.* (VI.)
1612. *St Paul in ecstasy.* (VI.)
C 1613. *St Cecilia.* 114
1614. *Hercule and Achelous.* (VI.)
1615. *Alexander and Timocleus.* (VI.)
1616. *The Triumph of Love.* (VI.)
1617. *Rinaldo and Armida.* (VI.)
1619. *Landscape.* (VI.)

UNKNOWN ARTISTS OF THE ITALIAN SCHOOLS

1620. *The Virgin and the Child.* (VII.)
C 1621. *The Virgin surrounded by saints.* 81
C 1622. *The Crucifixion.* 80
1623. *The Coronation of the Virgin.* (VII.)
C 1624. *St Jerome.* 82

1625. *A Picture in two compartments.* (VII.)
C 1628. *Vittorino de Feltre*..... 84
1629. *Pietro Apponio.* (VII.)
1630. *Dante.* (VII.)
1632. *St Augustine.* (VII.)
1633. *St Thomas of Aquinas.* (VII.)
1634. *Virgil.* (VII.)
C 1635. *Solon* 83
1636. *Seneca.* (VII.)
1637. *Plato.* (VII.)
1638. *Aristotle.* (VII.)
1639. *Ptolemy.* (VII,)
1640. *St Louis, bishop of Toulouse.* (VII.)
1641. *The Bearing of the cross.* (VII.)
1642. *Christ upon the cross.* (VII.)
1643. *The Virgin and the Child.* (VII.)
C 1644. *Portrait of a young man*..... 56
1645. *Portrait of a man at arms.* (VI.)
1646. *Portrait of a man.* (VI.)
1647. *The Holy Family.* (VI.)
C 1648. *Portrait of a man*..... 101
1649. *Portrait of Michael Angelo.* (XV.)
1650. *Portrait of a man.* (VI.)
1651. *Portrait of a sculptor.* (VI.)
1654. *Fruit and flowers.* (I.)
1655. *Crucifix.* (VII.)
1656. *The Annunciation.* (VII.)
C 1658. *St Jerome*..... 76
1559. *The Miracle of St Nicholas of Bari.* (VII.)
1660. *The Birth of the Virgin.* (VII.)
C 1661. *The Virgin and four saints*..... 84
1662. *The Virgin and the Child.* (VI.)
C 1663. *Portrait of a man*..... 76
1664. *The Mystical Wedding of St Catharine.* (VII.)
C 1665. *The Calvary*..... 82
C 1666. *The Virgin and the Child*..... 81
1667. *A Triptych.* (VII.)
1668. *The Judgment of Paris.* (VII.)
1669. *Portrait of a young man.* (VII.)
1670. *Portrait of an old woman.* (VI.)
1671. *Portrait of a man.* (VI.)
1672. *Portrait of a man.* (VI.)
C 1673. *Portrait of a woman*.. 107
1674. *Portrait of a man.* (I.)
C 1675. *Bust of a woman*..... 16

SPANISH SCHOOL

Arellanos (JUAN DE). Santorgan, 1614 † 1676.
Still Life.
1701. *Flowers* (VI.)

Carreno de Miranda (JUAN). Avelès, 1614 † 1685.
History and portrait. Painter of the court in 1659.
C 1702. *St Ambrose giving alms*.. 25

Collantes (FRANCISCO). Madrid, 1599 † 1656.
Landscape. Pupil of Vicente Carducci.
1703. *The burning Bush.* (VI.)

Goya y Lucientes (FRANCISCO). Fuente de Todos (Aragon), 1746 † Bordeaux, 1828.
History and portrait. Lived in Italy, in Spain and in France.
C 1704. *Portrait of F. Guillemardet*..... 117
C 1705. *A Spanish young woman.* 116

Herrera (FRANCISCO) DE, called THE ELDER. Sevilla, 1576 † 1656.
Pupil of Luis Fernandez and the master of Velasquez.
C 1706. *St Basil dictating his doctrine*..... 63

Morales(Luis), called el Divino. Badajoz, 1509 † 1566.

C 1707. *Christ bearing his cross.* 117

Murillo (Bartolomé-Esteban). Sevilla, 1616 † 1682.

Pupil of Juan del Castillo and Velasquez. Founded the Academy of Sevilla in 1660.

C 1708. *The immaculate Conception of the Virgin*..... 119
C 1709. *The immaculate Conception of the Virgin*..... 58
C 1710. *The Birth of the Virgin.* 115
C 1712. *The Virgin with the beads*..... 117
C 1713. *The Holy Family*..... 46
C 1714. *Jesus Christ in the garden of Olives*..... 118
C 1715. *Christ at the column*... 118
C 1716. *The Cookery of Angels.* 119
C 1717. *The young Beggar*.... 116
C 1718. *Portrait of the poet Quevedo*..... 8
C 1719. *Portrait of the duke of Ossuna*..... 10

Pereda (Antonio). Valladolid, 1599 † Madrid, 1669.

Pupil of Pedro de las Cuevas. Lived at Madrid.

C 1720. *Fruit and instruments of music*..... 15

Ribera (Jose de), called Espagnoletto. Jativa (near Valencia), 1588 † 1656.

Pupil of Michael Angelo di Caravaggio. Was very young when he went to Italy, where he lived, sending from this country to the king of Spain numerous pictures, destined to the royal seats.

C 1721. *The Shepherds worship the Child*..... 118
C 1722. *The Entombment*..... 117
C 1723. *St Paul, the hermit*... 116
C 1724. *The Virgin and the Child*..... 16
C 1725. *The club-footed Man*... 13

Ribera (Attributed to).

1726. *A philosopher.* (i.)
1727. *A philosopher.* (i.)
1728. *A philosopher.* (i.)
1729. *A philosopher.* (i.)

Tristan (Luis). Toledo, 1586 (?) † 1640.

Pupil of il Greco.

1730. *St Francis of Assisi.* (vi.)

Velasquez (Don Diego Rodriguez de Silva y). Sevilla, 1599 † 1660.

Pupil of Herrera, the Elder, and of Pacheco, whose daughter he married. He came to Madrid in 1622, and, through the patronage of the duke of Olivarez, was attached to the service of Philip IV. The king sent him to Italy twice, to purchase works of art.

C 1731. *Portrait of the Infanta Margarita Maria*.... 59
C 1732. *Portrait of Philip IV.* 115
C 1733. *Portrait of Philip IV.* 9
C 1734. *A Meeting of thirteen persons*..... 116
C 1735. *Portrait of the infanta Maria Theresa*..... 8
C 1736. *Portrait of a young woman*..... 13
C 1737. *Portrait of don Pedro de Altamira*..... 116

Zurbaran (Francisco). Fuente de Cantos (Estremadura), 1598 † 1662.

Pupil of Juan de las Roelas. Lived at Sevilla and Madrid. Painter of the king in 1633.

C 1738. *St Peter Nolasque and St Raymond of Penafort*..... 119
C 1739. *Funeral of a bishop*... 119
C 1740. *St Apolline*..... 118

Spanish School, 17th century

1741. *A Wiew of the palace of the Escorial.* (vi.)

ENGLISH SCHOOL

Beechey (Sir William). Burford 1753 † Hampstead, 1839.

Portrait. Was knighted after having executed the equestrian portrait of George III.

C 1801. *Brother and Sister*.... 231

Bonington (Richard Parkes). Arnold (near Nottingham), 1801 † London, 1828.

Common life; landscape. Came in his early youth to Paris, where he became a pupil of Gros. Travelled in Italy.

C 1802. *Francis I and the duchess of Etampes*..... 231
C 1803. *Mazarin and Anne of Austria*..... 231
C 1804. *View of the park of Versailles*..... 230
C 1805. *View of Venice*..... 230
C 1805 bis. *The old Housekeeper*. 230

Constable (John). East Bergholt, 1776 † London, 1836.

Landscape. Pupil of the Royal Academy of Painting, London. Gold medallist in the Salon of 1824, at Paris.

C 1806. *The Cottage*..... 229
C 1807. *The Rainbow*..... 229
C 1808. *Weymouth Bay*..... 229
C 1809. *A View of Hampstead Heath*..... 230
C 1810. *The Glebe Farm*..... 231

Gainsborough (Attributed to Thomas). Sudbury, 1727 † London, 1788.

Landscape and portrait. One of the founders of the Academy in 1768.

1811. *Landscape*. (I.)
1812. *Landscape*. (I.)

Lawrence (Sir Thomas). Bristol, 1769 † London, 1830.

Portrait. Pupil of the Royal Academy. Painter of the king in 1792, academician in 1794, knighted in 1815. He stayed sometime on the continent and came to France, where he executed the portraits of Charles X and the Dauphin.

C 1813. *Portrait of Lord Whitworth*..... 230

Morland (George). London, 1763 † 1804.

Common life; landscape.

C 1814. *The Halt*..... 230

Mulready (William). Ennis, 1786 † London, 1863.

Common life. Medallist of the Univ. Exhib. in 1855, at Paris.

C 1815. *The Horse-pond*..... 229

Opie (Jhon). St Agnes (near Truro), 1761 † London, 1807.

History and portrait.

C 1816. *The Woman in white*.. 232

Raeburn (Sir Henry). Stockbridge (near Edinburg), 1756 † 1823.

Portrait. Pupil of Reynolds. Travelled in Italy. Knighted in 1822. Painter of the king in 1823.

C 1817. *Portrait of a disabled Sailor*..... 230

Ramsay (Allan), 1715 † 1784.

C 1818. *Portrait of Charlotte Sophia of Mecklembourg-Strelitz, princess of Wales*... 232

English School, early part of the **19th century**, or end of the **18th century**.

C 1819. *Portrait of a man*..... 19

FLEMISH SCHOOL

Arthois (Jacques d'). Brussels, 1613 † 1665.

Landscape. Worked with Teniers.

1901. *Landscape*. (I.)

Baellieur (Corneille de). Antwerp (?); painted between 1637 and 1680.

Common life.

C 1902. *Interior of a gallery of pictures*..... 207

Breda (JAN VAN). Antwerp, 1683 † Rome. 1750.

Landscape. Director of the Academy of Saint-Luc, at Antwerp. Stayed long in England.

1905. *A military encampment.* (VI.)

Bril (MATTHEUS). Antwerp, 1550 †Rome, 1584.

Landscape. Lived in Italy, where he contributed to the decoration of some galleries in the Vatican.

1906. *Deer Hunting.* (VI.)
1907. *Stag Hunting.* (VI.)

Bril(PAUL), Antwerp, 1554†Rome, 1626.

Landscape. The brother of Mattheus, whom he joined in Rome and with whom he worked

1908. *Duck Shooting.* (VI.)
1909. *Diana and her nymphs.* (VI.)
1910. *The Fishers.* (VI.)
1911. *Pan and Syrinx.* (VI.)

Brouwer or **Brauwer** (ADRIAEN). Oudenarde or Harlem (?), 1605 or 1606 (?) † Antwerp, 1638.

Common life. Pupil of Frans Hals. Lived in Amsterdam, Harlem and Antwerp. The master of Teniers and Craesbecke.

C 1912. *In a Tap-room*.... ... 158
1913. *Interior of a tavern.* (I.)
C 1914. *A man, making a pen.* 20
C 1915. *The surgical Operation.* 15
C 1916. *The Smoker*..... 2

Brueghel or **Breughel** (PETER), called THE ELDER Breughel (near Breda), towards 1525 † Brussels, 1569.

Common life; landscape. Pupil of Pierre Cock in Antwerp. Imitated Jeromo Bosch. Travelled in France and in Italy.

1917. *View of a village.* (VI.)
1918. *A Country Dance.* (VI.)
C 1918bis. *The Beggars* 142

Brueghel or **Breughel** (JAN). Brussels, 1568 † Antwerp, 1625.

Common life. Son and pupil of Peter. Worked with Rubens.

C 1919. *The Earth*..... 212
C 1920. *The Air*..... 211
C 1921. *The Battle of Arbela*.. 172
1922. *A View of Tivoli.* (VI.)
1923. *Landscape.* (VI.)
1924. *Landscape.* (VI.)
C 1925. *The Bridge of Talavera.* 20
1926. *Landscape.* (I.)

Champaigne (PHILIPPE DE). Brussels, 1602 † Paris, 1674.

History and portraits. Pupil of Bouillon, Bourdeaux and Jacques Fouquières. Lived in Paris. Painter of the queen in 1627; he worked chiefly for his friends of Port-Royal. One of the founders of the Academy in 1648.

1927. *The Feast at Simon's*.. 193
C 1928. *The Lord's Supper*..... 187
1929. *The Lord's Supper.* (VI.)
1930. *Christ upon the cross.* (VI.)
1931. *Christ upon the cross.* (VI.)
C 1932. *Christ, dead*..... 52
1933. *St Philip the Apostle.* (VI.)
C 1934. *Portraits of Mother Catherine-Agnès Arnaud and sister Catherine de Sainte-Suzanne, the daughter of Philippe de Champaigne*..... 199
C 1937. *Louis XIII is crowned by Victory*..... 168
C 1938. *Portrait of cardinal de Richelieu*..... 64
C 1939. *Portrait of Robert Arnaud d'Andilly*..... 202
C 1940. *Portrait of a man*..... 201
C 1941. *Portrait of a little girl*..... 170
C 1942. *Portrait of a maiden*.. 157
C 1943. *Portrait of a woman*.. 155
C 1944. *Portraits of Mansart and Perrault*..... 263
C 1945. *The Provost of the Guilds and the Aldermen of the city of Paris*..... 24

C 1946. *Portrait of Jean-Antoine de Mesme*..... 11
C 1947. *Portrait of Philippe de Champaigne*..... 58

Champaigne (Attributed to PHILIPPE DE).

1948. *Portrait of a man.* (I.)

Claeyssens (PIETER), THE ELDER. Bruges, 1500 † 1576.

1951. *The head of the Virgin.* (VI.)

Cocx or **Coquès** (GONSALVE or GONZALÈS). Antwerp, 1618 † 1684.

Common life. Pupil of Pierre Brueghel and David Ryckaert.

C 1952. *A Family Meeting*..... 159

Crayer (GASPARD DE). Antwerp, 1584 † Ghent, 1669.

History and portrait. Pupil of Raphaël van Coxie, imitated Rubens. Lived in Brussel and Ghent.

1953. *St Augustine in ecstasy.* (VI.)
C 1954. *Equestrian Portrait of Ferdinand, called the Cardinal Infante*..... 198

David (Attributed to GERARD). Ouwater, about 1450 † Bruges, about 1523.

History. Was the dean of the guild of Saint-Luc, in Bruges. His works were long mistaken for Memling's.

C 1957. *The Wedding at Cana.* 139

Diepenbeeck (ABRAHAM VAN). Bois-le-Duc, 1596 † Antwerp, 1675.

History and portrait. Pupil of Rubens. Travelled in Italy.

1958. *Clelia crossing the Tiber.* (VI.)

Du Chatel (FRANÇOIS). Brussels, 1625 (?) † 1694 (?).

Common life; portrait. Supposed to have been a pupil of Teniers and to have worked in Paris.

C 1960. *Portrait of a horseman.* 146

Dyck (ANTON VAN). Antwerp, 1599 † Blackfriars, 1641.

History and portrait. Pupil of van Balen and Rubens. He was twenty when he set off for Italy, where he stayed five years. Back home, he was called to England by Charles I in 1632.

C 1961. *The Virgin and the Child*..... 143
C 1962. *The Virgin with the Donors*..... 200
C 1963. *Christ mourned over by the Virgin*..... 154
1964. *St Sebastian.* (VI.)
1965. *Venus asks of Vulcanus weapons for Æneas.* (VI.)
1966. *Rinaldo and Armida.* (VI.)
C 1967. *Portrait of Charles I.* 55
C 1968. *Portrait of the Children of Charles I*..... 164
C 1969. *Portraits of Charles-Louis, duke of Bavaria, and of Robert, duke of Cumberland*..... 209
C 1970. *Portrait of Isabella of Austria, infanta of Spain*..... 193
C 1971. *Equestrian Portrait of Francis of Moncade.* 194
C 1972. *Portrait of Francis of Moncade*..... 157
C 1973. *Portraits of a man and a child* 189
C 1974. *Portraits of a Lady with her daughter*..... 187
C 1975. *Portrait of the duke of Richmond*..... 172
C 1976. *Portrait of a man*..... 172
C 1977. *Portrait of a man*..... 57
1978. *Portrait of a man.* (VI.)
C 1979. *Head of an old man*... 2
C 1980. *A Bust of St Joseph*... 16
1981. *The Martyrdom of St Sebastian.* (I.)
C 1982. *Portrait of a woman*.. 15
C 1983. *Portrait of Van Dyck*.. 263

Dyck (School of VAN).

1984. *Portrait of a man.* (I.)

Dyck (ANTHONY VAN) or **Rubens**.

C 1985. *Portraits of Jean Grasset-Richardot and his son.* 190

Eyck (JAN VAN). Maeseyck (Eyck-sur-Meuse), Limburg, from 1380 to 1390 (?) † Bruges, 1440.

History and portrait. Pupil of his brother Hubert. Worked in Liege, Ghent, the Hague, Lille. Travelled in Spain and Portugal and finally settled in Bruges: "Under the brush of this master, said Fromentin, it seems that the art of painting has reached its highest point, even from the very beginning."

C 1986. *The Virgin with the Donor*..... 51

Franck or **Francken** (Frans), THE YOUNGER. Antwerp, 1581 † 1642.

History. Pupil of his father. Travelled long in Italy, and, on his return, was appointed dean of the Guild of St Luc.

C 1991. *The Passion*..... 166

Fyt (JAN). Antwerp, 1611 † 1661.

Still Life. Was the fellow-worker of Jordaens.

1992. *Game and fruit.* (VI.)

C 1993. *Game in a larder*..... 171

1994. *A Dog devouring game.* (VI.)

C 1995. *Game, and Hunting implements*..... 24

Fyt (Attributed to JAN).

1996. *Animals in a landscape.* (I.)

Gossaert (JEAN), called JEAN DE MABUSE. Maubeuge, 1470 (?) Antwerp, 1541,

History and portrait. Supposed to have been a pupil of Quentin Matsys, at Antwerp, then of Lionardo and Raphael in Italy. Painted at Antwerp, Middelburg and Utrecht.

C 1997. *Portrait of Jean Carondelet*..... 175

C 1998. *The Virgin and the Child*..... 177

C 1999. *Portrait of a Benedictine Monk*..... 177

Grief or **Gryef** (ANTON). Painted in the middle of the 17th century.

Animals.

2000. *Landscape with heads of game.* (VI.)

Hemessen (JAN SANDERS, called JAM VAN). Hemixem (near Antwerp), (?) † Harlem, between 1555 and 1566.

Pupil of Henri Van Cleef, the Elder.

2001. *Young Tobias restores his father to the use of sight.* (VI.)

Huysmans (CORNELIS), called HUYSMANS OF MECHLIN. Antwerp, 1648 † Mechlin, 1727.

Landscape. Pupil of Dewit and d'Arthois.

2003. *The Outlet of a forest.* (VI.)

2005. *The Outskirt of a forest.* (VI.)

2007. *Landscape.* (VI.)

2008. *Landscape.* (VI.)

2009. *Landscape.* (I.)

Jordaens (JACOB). Antwerp, 1593 † 1678.

History and portrait. Pupil and son-in-law of Adam van Noort, worked with Rubens and Fyt. Lived in Antwerp.

2011. *Jesus driving the dealers out of the Temple.* (VI.)

C 2013. *The Infancy of Jupiter.* 188

C 2014. *The King drinks*..... 189

C 2015. *The Concert after the meal*..... 50

C 2016. *Portrait of Ruyter*.... 196

C 2017. *A mythological Meal*.. 24

Meel or **Miel** (JAN), Antwerp, 1599 (?) † Turin, 1664.

Common life. Lived in the court of the duke of Savoy.

2019. *The Beggar.* (VI.)

2020. *The Neapolitan Barber.* (VI.)

C 2022. *Soldiers' Halt*..... 209

C 2023. *The Travellers' Dinner.* 207

Memling (HANS). Mentz (?) about 1435 † Bruges, 1494.

History and portrait. It is thought

that he was a pupil of Rogier van der Weyden, at Brussels, before settling at Bruges, where his master-piece, *the Shrine of St Ursula*, is in St John's Hospital

C 2024. *John the Baptist*..... 50
C 2025. *St Mary Magdalen*..... 50
C 2026. *The Virgin with the donors*..... 65
C 2027. *The mystical Wedding of St Catharine of Alexandria*..... 44

Memling (School of).

C 2028. *Triptych*..... 140

Metsys, Massys or **Matsys** (Quentin or Quinten). Louvain, 1466 † Antwerp, 1530.

History. He came in 1491 to Antwerp, where he got himself admitted into the guild of St Luc. Must be considered as the creator of the School of Antwerp.

C 2029. *The Banker and his wife*. 175
C 2030. *Christ, blessing*..... 138

Meulen (Adam Frans Van der). Brussels, 1632 † Paris, 1690).

Battles. Pupil of Snayers. Was called by Colbert to Paris, where he first executed cartoons for the Gobelins; afterwards, he followed Louis XIV in his campaigns, and had to represent the military feats of his reign. Academician in 1673.

2031. *The Army of the king before Tournay*. (VI.)
C 2033. *The Entrance of Louis XIV into Douai in 1667*.. 162
2034. *The army of the king marching on Courtray*. (VI.)
C 2035. *The Entrance of Louis XIV and Maria Theresa into Arras*..... 189
2036. *A View of the town of Lille*. (VI.)
C 2037. *A Fight near the canal of Bruges*..... 212
C 2039. *The Crossing of the Rhine*..... 166
2042. *The taking of Valenciennes*. (VI.)
C 2044. *A View of the castle of Fontainebleau*..... 186
2046. *A Battle on the outskirt of a forest*. (VI.)
2047. *A Battle near a bridge*. (VI.)
2048. *A Battle near a bridge*. (VI.)
2049. *A Military Convoy*. (VI.)
2050. *Horsemen's Halt*. (VI.)

Millet (Franz, called Francisque). Antwerp, 1642 † Paris, 1679.

Landscape.

2052. *Landscape*. (XII.)

Mol (Pieter Van). Antwerp, 1599 † Paris, 1650.

History. Pupil of Rubens. Came to Paris, where he was appointed academician in 1648.

2054. *The Deposition*..... 200
C 2055. *Head of a young man*.. 2

Neeffs (Pieter), the Elder. Antwerp, 1577 (?) † between 1657 and 1661.

Common life. Teniers and Brueghel were his fellow-workers. Lived at Antwerp.

2059. *The Interior of a cathedral*. (VI.)
2061. *The Interior of a church*. (VI.)
2062. *The Interior of a church*. (VI.)
C 2064. *The Interior of a church*. 163

Oost (Jakob Van), the Elder. Bruges, about 1600 † 1671.

History and portrait. Travelled in Italy, whence he came back in 1630.

2067. *St Carlo Borromeo administers the Holy Sacrament to the plague-stricken people*. (VI.)

Porbus or **Pourbus** (Franz), the Younger. Antwerp, 1570 † Paris, 1622.

Portrait. Pupil of his father. After a short stay at the court of the duke of Mantua, he came to Paris in 1609 and received the title of painter of the queen.

C 2068. *The Lord's Supper*..... 192
2069. *St Francis of Assisi*. (VI.)
C 2070. *Portrait of Henri IV*.. 147
C 2071. *Portrait of Henri IV*.. 146

C 2072. *Portrait of Mary of Medici*..... 168
2073. *Portrait of Mary of Medici.* (VI.)
C 2074. *Portrait of Guillaume du Vair*.... 154

Rubens (PETER PAUL). Siegen, (duchy of Nassau) 1577 † Antwerp, 1640.

History and portrait. Pupil of Otto Venius. In 1600, he set off for Italy, whence he went to Spain. He came back home in 1609. Mary of Medici entrusted him with the decoration of the palace of the Luxembourg; he completed this important work in four years. "He died in 1640, leaving behind to his children the most unquestionable heirdom of glory that ever any man, at least in Flanders, had acquired by means of intellectual or artistic labour." (FROMENTIN.)

C 2075. *The Flight of Loth*.... 145
C 2076. *Prophet Eliah*..... 188
C 2077. *The Adoration of the Magi*..... 48
C 2078. *The Virgin* 191
C 2079. *The Virgin amidst flowers*..... 161
2080. *The Flight into Egypt.* (VI.)
C 2081. *The Awakening of Lazarus*..... 169
C 2082. *Christ upon the cross*.. 204
C 2083. *The Triumph of religion*..... 196
C 2084. *Thomyris has the head of Cyrus plunged into a vase full of blood*..... 53
C 2085 *to* 2108. *Paintings executed for the Luxembourg Gallery, in Paris.* 179 *to* 185
C 2109. *Portrait of Mary of Medici*..... 7
C 2110. *The Triumph of Truth, and the Fatal Sisters spinning the fate of Mary of Medici*..... 165
C 2111. *Portrait of baron de Vicq*..... 144
C 2112. *Portrait of Elisabeth of France*..... 193
C 2113. *Portrait of Hélène Fourment, the second wife of Rubens, and of two children of hers*..... 191
C 2114. *Portrait of a lady of the Boonen family*..... 147
C 2115. *The Kermesse*..... 212
C 2116. *A Tournament near the ditches of a castle*... 157
C 2117. *Landscape* 211
2119. *Landscape.* (I.)
C 2120. *The Offering of Abraham*..... 25
C 2121. *Melchizedek and Abraham*..... 25
C 2122. *Erecting the cross*..... 23
C 2123. *The Coronation of the Virgin*..... 16
C 2124. *Philopœmen is recognized by an old woman*..... 14
2125. *Job tormented by demons.* (I.)
C 2126. *A study, for the ceiling of Whitehall, London*... 16
C 2127. *A Head study for a figure of St John*..... 25
C 2128. *A Bust of an old man*.... 1
2129. *The Awakening of Lazarus.* (VI.)

Rubens (Attributed to).

2130. *Diogenes looking for a man.* (VI.)

Rubens (School of).

2131. *Landscape.* (VI.)
2132. *Portrait of a woman playing on the lute.* (I.)
C 2133. *Diana, sleeping*..... 3
2134. *The Birth of a prince.* (I.)
2135. *A Horse attacked by lions.* (I.)
2136. *Bears and tigers fighting.* (I.)

Ryckaert (DAVID), the third of the kin, Antwerp, 1612 † 1661.

Common life. Pupil of his father.

C 2137. *Interior of a studio*.... 164

Seghers, also called **Zeegers** (GERARD). Antwerp, 1591 † 1651.

History. Pupil of Abraham Janssens and Rubens. Travelled in Spain and

Italy, whence he came back home in 1620.

2140. *St Francis of Assisi in ecstasy.* (VI.)

Snyders (FRANS). Antwerp, 1579 † 1657.

Animals. Pupil of Brueghel and Henri van Balen, worked with Rubens.

2141. *The Earthly Paradise.* (VI.)
2142. *The animals entering Noah's ark.* (VI.)
2144. *Boar Hunting.* (VI.)
C 2145. *Fish-mongers*..... 186
2147. *Fruit and Animals.* (VI.)
C 2148. *The Fish-market*..... 12
C 2149. *The female Game-monger*..... 4
2150. *The Stag in the water.* (I.)
2151. *Sundry Birds.* (I.)
2152. *Various kinds of Fruit.* (I.)
2153. *The fruit-basket.* (I.)

Sustermans or **Suttermans** (JOOST or JUSTUS). Antwerp, 1597 † Florence, 1681.

Portrait. Pupil of Cornelis de Vos and Pourbus. Lived three years at Paris, then at Florence, where he became the appointed painter of Cosmo II of Medici. Travelled in Germany.

2154. *Portrait of Liopoldo of Medici.* (I.)

Teniers (DAVID) THE YOUNGER. Antwerp, 1610 † Brussels, 1690.

Common life. Pupil of his father and of Rubens. Painter in ordinary of the archiduke Leopold Wilhelm of Austria. Composed many cartoons for the tapestry manufactory of Brussels, of which he was the first director. Dean of the Guild of St Luc in 1644.

C 2155. *St Peter's Denial*..... 155
C 2156. *The Prodigal Son at table*..... 144
C 2157. *Works of Mercy*..... 155
C 2158. *The Temptation of St Antony*..... 156
C 2159. *The village Holiday*... 199
C 2160. *A Tavern by the side of a river*..... 168
2161. *Peasants, dancing before the door of a tavern.* (VI.)
C 2162. *The Interior of a pot-house*..... 145
2163. *The Interior of a pot-house.* (VI.)
C 2164. *Heron Hawking*..... 169
C 2165. *The Smoker*..... 161
C 2166. *The knife-grinder*..... 162
2167. *The Bag-piper.* (VI.)
2168. *Portrait of an old man.* (VI.)
2169. *Soap-bubbles.* (VI.)
2170. *Kermesse.* (I.)
C 2171. *The Duet*..... 11
C 2172. *In a Tap-room*..... 12
C 2173. *An Interior*..... 26
C 2174. *A Village Feast*..... 22
C 2175. *A Tap-room*..... 17
2176. *The Temptation of St Antony.* (I.)
C 2177. *A Tap-room*..... 18
2178. *The Guitarist.* (I.)
C 2179. *The Alms-Collector*..... 20
2180. *Bowlers.* (I.)
2181. *A Drinker and a Smoker.* (I.)
2182. *Spring.* (I.)
2183. *Winter.* (I.)
2184. *The Chimney-sweeper.* (I.)
2185. *Landscape and animals.* (I.)
C 2186. *Landscape*..... 16
2187. *Landscape.* (I.)
2188. *Landscape.* (I.)

Teniers (after L. LOTTO).

2189. *Christ, dead.* (I.)

Teniers (after TITIAN).

2190. *The Virgin and the Child.* (I.)

Verbruggen (GASPARD PIETER). 1664 † 1730.

2192. *Flowers.* (I.)

Vos (Attributed to CORNELIS DE) Hulst, 1581 (?) † Antwerp, 1651.

Common life; portrait.

2193. *Portrait of a woman.* (I.)

Vos (Paul de). Hulst (?) about 1572 † Antwerp, 1678.
Animals. Brother-in-law of Snyders.
2194. *The Death of a roebuck* (I).

Weyden (Rogier Van der) or Rogier de la Pasture, also called Rogier of Bruges. Tournai, about 1400 † Brussels, 1464.
Master in the Corporation of St Luc at Tournai, in 1432. Afterwards lived in Brussels, where he was appointed, in 1436, Town's portrait-Painter, and got four halls to decorate in the Hôtel de Ville. In 1449, he travelled in Italy, and perhaps introduced there the use of oil painting. Back to Brussels, he painted, in 1451, the celebrated polyptych, now kept in the hospital, at Beaune, and agreat number of religious pictures.
C 2195. *The Virgin and the child* 43
C 2196. *The Deposision*..... 174

UNKNOWN ARTISTS OF THE FLEMISH SCHOOL

C 2197. *The Holy Family*..... 176
C 2198. *A Pastoral instruction* 179
C 2199. *Portrait of Isabeau of Bavaria*..... 173
C 2200. *Christ*..... 174
C 2201. *The Mother of grief*.. 176
C 2202. *The Angel's Salute*.... 178
C 2202 bis. *Triptych*..... 141
C 2203. *Portrait of a voman*.... 174
C 2205. *Portrait of a man*..... 177
2206. *The Entombment*. (VI.)
C 2208. *Portrait of an old woman*..... 16
2209. *Fruit and Vegetables*. (I.)
2210. *A Decorative Panel*. (I).
2211. *A Wreath of flowers*. (I).

DUTCH SCHOOL

Aelst (Willem Van). Delft, 1620 † 1679.
Still life. Pupil of Evert van Aelst and Otto Marcellis. Travelled in Italy and in France.
C 2300. *Grapes and Peaches*... 219

Asselyn or **Aslein** (Jan), surnamed Krabbetge. Diepen, near Amsterdam, 1610 † Amsterdam, 1652.
Landscape. Pupil of Esaias van de Velde. Stayed in Italy.
2302. *Landscape*. (VI.)
2303. *A Ruin in the Campagna di Roma*. (VI.)

Bakhuyzen (Ludolf). Emden, 1631 † Amsterdam, 1708.
Sea-piece. Pupil of Everdingen and Dubbels.
2304. *A Dutch Squadron*. (VI.)
C 2305. *Sea-piece* 168
C 2306. *Sea-piece* 162
C 2307. *A Dutch ship* 167
C 2309. *A rough Sea*..... 14

Bega (Cornelis Pietersz). Harlem, 1620 † 1664.
Common life. Pupil of Adriaen van Ostade.
C 2312. *A Rustic Interior*... 208

Berchem or **Berghem** (Claes Pietersz). Harlem, 1620 † Amsterdam, 1683.
Animals; landscape. Pupil of his father and Van Goyen. Visited Italy.
C 2313. *View of the environs of Nice*..... 206
C 2314. *Landscape and Animals* 198
C 2315. *The Ford*..... 148

2316. *The Horse-Pond.* (IV).
C 2317. *The Ferry-boat*..... 161
2318. *Landscape and Animals.* (VI.)
2319. *Landscape and Animals.* (VI.)
C 2320. *Landscape and Animals* 164
C 2321. *Landscape and Animals* 208
C 2322. *Landscape and Animals* 201
C 2323. *Landscape and Animals* 192

Bergen (DIRK VAN). Harlem, 1645 † 1689.
Landscape. Imitated Adriaen van de Velde who was perhaps his master.
C 2325. *Landscape and Animals* 162
2326. *Landscape.* (VI).

Bloemaert (ABRAHAM). Gorcum, 1565 † Utrecht, 1658 (?).
History and landscape. Lived for some years in France.
2327. *The Nativity.* (VI).

Bol (FERDINAND). Dordrecht, 1616 † Amsterdam, 1680.
Portrait. Pupil and imitator of Rembrandt. Lived at Amsterdam,
2328. *A Philosopher meditating.* (VI).
C 2330. *Portrait of a mathematician*..... 151
C 2331. *Portrait of a man*.... 192

Both (JAN) called BOTH OF ITALY. Utrecht, 1610 (?) † 1650 (?).
Landscape. Pupil of Abraham Bloemaert and Claude Lorrain, in whose studio he worked during his stay in Italy. Lived at Utrecht.
C 2332. *Landscape* 194
2333. *Landscape* (VI.)

Brekelenkam (QUIERINGH GERRITZ). Swammerdam, near Leyden (?) † Leyden, 1668.
Common life. Lived at Leyden.
C 2337. *The Consultation*..... 22

Ceulen (CORNELIS JANSON VAN). Amsterdam, 1590 (?) † 1665.
Portrait. Lived in England from 1618 to 1648.
C 2338. *Portrait of a man*.... 197
2339. *Portrait of a woman.* (I.)

Codde (PIETER). Amsterdam, 1600 (?) † 1678 (?).
Common life. School of Frans and Dirk Hals.
2339 *A Lady dressing*..... 221

Craesbeeck (JOOST VAN). Neerlinter, in Brabant, 1608 † Brussels, 1641.
Common life. Friend and Pupil of Brauwer.
C 2340. *Craesbeeck painting a portrait*..... 171

Cuyp (ALBERT). Dordrecht, 1620 † 1691.
Common life; animals and landscape. Pupil of his father. Jakob Gerritz Cuyp. Lived at Dordrecht.
C 2341. *Landscape* 186
C 2342. *Starting for a Ride*... 188
C 2343. *Riding out*..... 187
C 2344. *Portraits of children*.. 197
2345. *Sea-piece* (VI.)

Dekker or **Decker** (CORNELIS) (?) † Harlem, 1678.
Landscape.
C 2346. *Landscape* 156

Dou or **Dov** (GERARD). Leyden, 1613 † 1675.
Common life. Pupil of Rembrandt. Lived at Leyden.
C 2348. *The dropsical woman*.. 58
C 2350. *The village Grocer*.... 150
2351. *The Trumpeter.* (VI).
C 2352. *The Dutch Cook*..... 150
C 2353. *A Dutch Housewife*... 149
2354. *The Gold Weigher.* (VI).
C 2355. *The Tooth-Drawer*. .. 147
C 2356. *Reading the Bible*..... 161
2357. *An old man, reading.* (I).
2358. *Portrait of an aged woman.* (VI).
C 2359. *Portrait of Gerard Dou* 148

Duck or **Le Duck** (JACOB-A.). Utrecht, 1600 † The Hague (?) after 1660.
Common life Lived at Utrecht and the Hague.

C 2360. *A Guard-House* 164
C 2361. *The Marauders*..... 165

Dyck (PHILIP VAN), called THE LITTLE VAN DYCK. Amsterdam, 1680 † The Hague, 1753.

Common life; portrait. Pupil of Arnold Boonen. Travelled in Germany.

2362. *Sarah present Hagar to Abraham.* (VI.)
2363. *Abraham dismissing Hagar.* (VI.)

Everdingen (ALLART VAN). Alkmaart, 1621 † Amsterdam, 1675.

Landscape. Pupil of Pieter Molyn and Savery. Travelled in Norway. The master of Ruysdael.

C 2366. *Landscape*..... 26

Faes (PETER VAN DER), called CHEVALIER LELY. Soest, in Westphalia, 1618 † London, 1680.

Common life; portrait. Pupil of Pieter Grebber. Settled in England, where he was appointed first painter of the king.

2368. *Portrait of a man.* (VI).

Faes (Attributed to VAN DER).

C 2369. *Portrait of a woman*.. 169

Fictoor, Victoors or **Victoor** (JAN). Amsterdam, 1620 † 1673 (?).

History and portrait. Pupil of Rembrandt. Lived at Amsterdam.

2370. *Isaac blessing Jacob.* (VI.)
C 2371. *Portrait of a maiden*.. 195

Flinck (GOVAERT). Cleve, 1615 Amsterdam, 1660.

History and portrait. Pupil of Lambert Jacobzs and Rembrandt. Lived at Amsterdam.

C 2372. *The Annunciation to the Shepherds*..... 188
C 2373. *Portrait of a little girl* 152

Goyen (JAN VAN), Leyden, 1596 † The Hague, 1656.

Sea-pieces and landscape. Was very young when he came to France. When back in his country, he never left it any more. Pupil of Esaias van de Velde and father-in-law of Jan Steen.

2375. *Banks of a river in Holland.* (VI.)
C 2376. *A Canal in Holland*... 191
C 2377. *A River*..... 210
C 2378. *Sea-piece*..... 172
2379. *Banks of a canal.* (I).

Hagen (JORIS or JAN VAN DER), or **Verhagen**. The Hague, 1635 (?) † 1669.

Landscape.

C 2381. *Landscape*..... 165
C 2382. *The Plain of Harlem*.. 23

Hals (FRANS). Antwerp, 1580 † Harlem, 1666.

Portrait When very young, came to Harlem. Pupil of Carel van Mander.

C 2383. *Portrait of René Descartes* 208
C 2384. *The Gipsy*..... 26
C 2385. *Portrait of a woman*.. 21
C 2386. *Portrait of Nicolas Van Beresteyn* ..... .206
C 2387. *Portrait of Nicolas Van Beresteyn 's wife* ... 206
C 2388. *Portraits of the Van Beresteyn family*..... 194

Hals (DIRK). Mechlin, 1589 † 1656.

Common life. Pupil of his brother Frans.

C 2389. *The rustic Feast*..... 162

Heem (JAN DAVID ZOON DE). Utrecht, 1606 † Antwerp, 1683 or 1684.

Still life. Lived at Leyden, Utrecht and, from 1672, Antwerp.

C 2391. *Fruit and Plate*..... 159
C 2392. *A Dessert*..... 195

Heemskerck (EGBERT VAN). Harlem, 1645 † London, 1704.

Common life. Surnamed the Peasant on account of his liking for rustic subjects.

C 2393. *An Interior*..... 14

Helst (Bartholomeus Van der). Harlem, 1613 † Amsterdam, 1670 (?).

Portrait. Probably a Pupil of Nicolas Elias. Lived at Harlem and, from 1636, at Amsterdam.

C 2394. *Awarding the prize of Archery*..... 150
C 2395. *Portrait of a man*..... 211
C 2396. *Portrait of a woman*.. 212

Helst (Attributed to Van der).

2397. *A Man of rank.* (I.)

Heush or **Heusche** (Willem or Guilliam). Utrecht, 1638 † 1712 (?).

Landscape. Pupil of Jean Both.

C 2398. *Landscape*..... 192

Heyden (Jan van der). Gorcum, 1637 † Amsterdam, 1712.

Landscape; architecture. Worked with A. van de Velde and van der Neer.

C 2399. *View of the Town-hall in Amsterdam*..... 167
C 2400. *A view of a town in Holland*..... 164
C 2401. *A village in Holland*.. 165

Hobbema (Meindert). Amsterdam, 1638 † 1709.

Landscape. Supposed to be a pupil of Jakob Ruysdael. Lived at Amsterdam.

C 2403. *Landscape*..... 154
C 2404. *The Water-mill*..... 186

Hondecoeter (Melchior d'). Utrecht, 1636 † 1695.

Animals. Pupil of his father Gisbert.

C 2405bis. *Eagles swooping down a poultry-yard*..... 226
2406. *The White Turkey.* (I.)
2407. *Poultry.* (I.).

Hondius (Abraham), 1638 † 1695.

Common life.

C 2407bis. *The Merchant of pigeons* 206

Honthorst (Gerard van), called Gherardo della Notte. Utrecht, 1590 † 1656.

History and portrait. Endeavoured to imitate the contrasts of light of Caravaggio, which is the origin of his surname. Lived in Italy, in England, at Utrecht and at the Hague.

2408. *Pilate washing his hands.* (VI.)
2410. *Portrait of Charles Louis duke of Bavaria.* (VI.)
C 2411. *Portrait of Robert, duke of Cumberland*..... 208
2413. *A man tuning his lute.* (I.)

Hooch or **Hoogh** (Pieter de) (?) Amsterdam, 1630 † shortly after 1677.

Very little is known about the life of this master, who was one of the most brilliant successors of Rembrandt. He was in Delft in 1655 and 1656, and in Amsterdam from 1668 to 1670.

C 2414. *Interior of a Dutch house*..... 158
C 2415. *A Dutch Interior*..... 148

Huysum (Jan van). Amsterdam, 1682 † 1749.

Landscape and flowers.

2417. *Landscape.* (VI.)
2418. *Landscape.* (VI.)
2419. *Landscape.* (VI.)
C 2420. *A Flower basket*..... 158
2421. *A Flower basket.* (VI)
2422. *Fruit and Flowers.* (VI.)
C 2423. *Flowers and Fruit*.... 145
C 2424. *A Vase of Flowers*..... 146
2425. *A Vase full of Flowers.* (VI).

Jardin (Karel du). Amsterdam, 1622 † Venice, 1678.

Common life; landscape. Pupil of Berghem. Went twice to Italy.

C 2427. *The Italian Quacks*.... 210
2428. *The Ford.* (VI.)
2429. *The Pasture.* (VI.)
C 2430. *Woodland*..... 160
C 2431. *Landscape and Animals.* 163
2432. *Landscape and Animals.* (VI.)
2433. *Landscape and Animals.* (VI.)
C 2434. *Portrait of a man*..... 152
C 2435. *Landscape*..... 27

Kalff (Willem). Amsterdam, 1621 or 1622 † 1693.

Common life. Pupil of Hendrick Pot.

2436. *Interior of a thatched cottage.* (VI.)

2437. *Still life.* (I.)

2438. *Household Utensils.* (I.)

Laar (Pieter van), called Bamboccio. Laaren, 1613 † Harlem, 1674 (?).

Common life. Travelled for sixteen years in Italy before settling at Harlem.

2439. *Leaving the Hostelry.* (VI.)

2440. *Herdsmen.* (VI.)

Lairesse (Gerard de). Liege, 1641 † Amsterdam, 1711.

History. Lived at Amsterdam, Utrecht and The Hague.

2443. *Hercules between Vice and Virtue.* (VI.)

Lievens or **Livens** (Jan). Leyden, 1607 † Amsterdam, 1674.

History and portrait. Pupil of Pieter Lastman with Rembrandt. Travelled in England from 1631 to 1635.

2444. *The Visitation.* (VI.)

Lingelbach (Johannes). Frankfort-on-Mein, 1625 † Amsterdam, 1687.

Common life. Imitated Ph. Wouwerman. Travelled in France and in Italy. From 1650, was settled at Amsterdam.

C 2447. *The Herb Market, in Rome* 202

C 2448. *View of a sea-port* 201

C 2450. *A Landscape* 160

Maes or **Maas** (Nicolaes). Dortrecht, 1632 † Amsterdam, 1693.

Common life. Pupil of Rembrandt. Lived at Antwerp, at Dortrecht, and at Amsterdam from 1678.

C 2454. *Grace before meat* 17

Meer (Jan van der), called Van der Meer or Vermeer of Harlem, the Elder. Harlem, 1628 † 1691.

Landscape. Lived at Harlem.

2455. *The entrance of an Inn.* (VI.)

Meer (Jan van der) or **Vermeer** of Delft. Delft, 1632 † 1675.

Common life. Pupil of Carel Fabritius.

C 2456. *The Lace-worker* 156

Metsu (Gabriel). Leyden, 1630 † Amsterdam, 1667.

Common life. Pupil of Gerard Dou.

2457. *The adulteress.* (VI.)

C 2458. *The Herb Market in Amsterdam* 185

C 2459. *A military man visited by a Lady* 59

C 2460. *The Music Lesson* 157

2461. *The Chemist.* (VI.)

C 2462. *A Dutch woman* 195

C 2463. *The Dutch Cook* 195

Mierevelt (Michiel Jansz). Delft, 1567 † 1641.

Portrait. Pupil of Montfoort. Lived at Delft.

C 2465. *Portrait of Olden Barnevelt* 170

C 2466. *Portrait of a woman* .. 198

2467. *Portrait of a man.* (VI.)

C 2468. *Portrait of a woman* .. 19

Mieris (Frans van), the Elder. Leyden, 1635 † 1681.

Common life. Pupil of Torenvliet and Gerard Dou. Lived in Leyden.

C 2469. *Portrait of a man* 149

2470. *A Woman, dressing.* (VI.)

2471. *A Tea.* (VI.)

2472. *A Flemish family.* (VI.)

Mieris (Willem van). Leyden, 1662 † 1747.

Common life. Son and pupil of Frans Mieris.

C 2473. *Soap-bubbles* 153

C 2474. *The Game-monger* 154

C 2475. *The Cook* 207

Moor, Mor or **Moro van Dashorst** (Anthonis). Utrecht, 1512 (?) † Antwerp, between 1576 and 1578.

Portrait. Pupil of Jan Schorel. Stayed

in Italy, England and Spain, then settled at Brussels.

2478. *Portrait of a man.* (VI.)

C 2479. *The Dwarf of Charles V.* 177

C 2480. *Portrait of Luis del Rio.* 67

C 2481. *Portrait of del Rio's wife* 67

2481 bis. *Portrait of Edouard VI* 221

Moucheron (FREDERICK DE). Emden, 1633 or 1634 † Amsterdam, 1686.

Landscape. Pupil of Jan Asselyn.

C 2482. *Starting for the Hunt.* 157

Neer (AERT VAN DER). Amsterdam, 1603 † 1677.

Landscape. Lived at Amsterdam.

C 2483. *The Banks of a canal..* 169

C 2484. *A Dutch Village*..... 153

Neer (EGLON VAN DER). Amsterdam, 1653 † Dusseldorf, 1703.

Common life. Son and pupil of Aert. Lived at Rotterdam, the Hague, Dusseldorf.

C 2485. *The Fishwoman*..... 197

Netscher (GASPAR). Heidelberg, 1639 † The Hague, 1684.

Common life; portrait. Pupil of Ter Boch. Stayed in France, where he got married in 1659, at Bordeaux, and lived at The Hague.

C 2486. *The singing Lesson*.... 211

C 2487. *The Lesson of violoncello*..... 211

Netscher (CONSTANTIN). The Hague, 1668 † 1722.

Common life. Son-in-law and pupil of Gaspar.

2488. *Venus mourning for Adonis.* (VI.)

2489. *Portrait of a princess.* (I.)

Nickelle (ISACK or ISAAK VAN). Painted at Harlem in the latter half of the 17th century.

Architecture.

C 2490. *The Vestibule of a palace*..... 158

Os (JAN VAN). Middelharnis, 1744. † The Hague, 1808.

Flowers. Pupil of A. Schouman.

2492. *Flowers and Fruit.* (VI.)

Ostade (ADRIAEN VAN). Harlem, 1610 † Amsterdam, 1685.

Common life. Pupil of Frans Hals. Lived at Harlem.

C 2495. *The Painter's Family* (?). 146

C 2496. *The Schoolmaster*..... 61

C 2497. *The Fish Market*..... 197

C 2498. *Interior of a cottage*... 190

C 2499. *The Law Agent* 209

2500. *The Smoker.* (VI.)

C 2501. *A Drinker* 151

C 2502. *The drinking man*..... 13

C 2503. *The reading man*..... 12

C 2504. *Reading* 9

C 2505. *Reading the Newspaper.* 10

2506. *Inside a pot-house.* (I.)

C 2507. *The Interior of a school.* 2

Ostade (ISAAC VAN). Harlem, 1621 † 1649.

Common life; landscape. Brother and pupil of Adriaen. Lived at Harlem.

C 2508. *Travellers' Halt*..... 153

C 2509. *A Halt*..... 163

C 2510. *A frozen canal in Holland*..... 203

C 2511. *A frozen canal in Holland*..... 205

2512. *Scene in an interior.* (I.)

C 2513. *A Pig-stye*..... 22

2514. *A Scene in an interior.* (I.)

C 2515. *A Winter landscape*... 17

Poel (EGBERT VAN DER). Delft, 1621 † Rotterdam, 1664.

Landscape.

C 2517. *Before a Cottage*..... 9

Poelenburgh (CORNELIS VAN). Utrecht, 1586 † 1667.

Common life; landscape. Pupil of Abraham Bloemaert. Visited Italy and England.

2519. *A Pasture.* (VI.)

2520. *Women, bathing.* (VI.)

C 2521. *Women, bathing*..... 195
C 2522. *View of Mount Palatine* 194
2524. *Some Nymphs and a Satyr.* (VI.)

Pot (HENRI). Harlem, 1600†1656.
History. Supposed to be a pupil of Frans Hals.

C 2525. *Portrait of Charles I.*. 206

Potter (PAULUS). Enkhuyzen, 1625 † Amsterdam, 1654.
Landscape and animals. Pupils of his father Pieter and of Jacob de Weth. Lived at Harlem, Delft, the Hague and Amstordam.

C 2526. *Horses tied up at a cottage door*..... 156
C 2527. *The Mead*..... 200
C 2528. *A Horse at large*..... 208
C 2529. *The Wood of The Hague.* 204

Pynacker (ADAM). Pynacker, near Delft, 1622 † Delft, 1673.
Landscape; animals. Visited Italy.

2533. *A hilly Landscape* (I.)

Ravesteyn (JAN ANTONISZ VAN), 1572 (?) † The Hague, 1657.
Portrait. Lived at Harlem

2534. *Portrait of a woman.* (I.)
2535. *Portrait of a woman.* (I.)

Rembrandt Harmensz van Ryn. Leyden, 1606 † Amsterdam, 1669.
History and portrait. Pupil of Jacob van Swanenburg, then of Pieter Lastman. Lived at Amsterdam from 1631.

C 2536. *The Ange Raphael leaving Tobiah*..... 153
C 2537. *The good Samaritan*... 205
C 2538. *St Matthew*..... 186
C 2539. *The Pilgrims of Emmaus* 52
C 2540. *The Philosopher in meditation* 202
C 2541. *The Philosopher meditating* 201
C 2542. *The Joiner's Household.* 62
C 2543. *Venus and Love*..... 196
C 2544. *Portrait of an old man.* 199
C 2545. *Portrait of a young man*..... 63
C 2546. *Portrait of a man*..... 191
C 2547. *Portrait of a woman*.. 63
C 2548. *A flayed ox*..... 200
C 2549. *A woman, bathing*..... 10
C 2550. *A woman, bathing*..... 23
C 2551. *Portrait of a man*..... 7
C 2552. *Portrait of Rembrandt.* 263
C 2553. *Portrait of Rembrandt.* 198
C 2554. *Portrait of Rembrandt.* 144
C 2555. *Portrait of Rembrandt in advanced years*..... 46

Ruisdael or **Ruysdael** (JACOB). Harlem, 1628 or 1629 † 1682.
Landscape. Was probably the pupil of his uncle Solomon. Lived at Harlem and Amsterdam.

C 2557. *The Forest*..... 188
C 2558. *A Tempest on the dikes of Holland*..... 204
C 2559. *A Landscape, called the Bush*..... 144
C 2560. *Landscape, called the Sunstroke*..... 209
C 2561. *Landscape*..... 163
C 2561 bis. *The Outskirt of a Wood*..... 226

Saftleven or **Zachtleven** (HERMAN). Rotterdam, about 1610 † Utrecht, 1685.
Sea-pieces. Pupil of his father.

2563. *View of the banks of the Rhine.* (VI.)

Santvoort (DIRCKSZ VAN). Amsterdam, 1610 † 1680.

C 2564. *The Pilgrims of Emmaus*..... 170

Schalcken (GODFRIED). Made, 1643 † The Hague, 1706.
Common life; portrait. Pupil of Hoogstraten. Stayed in England.

2566. *Two Women lit up by a wax-candle.* (VI.)
2567. *An old man, writing.* (VI).

Slingelandt (Pieter Cornelisz van). Leyden, 1640 † 1691.

Common life. Pupil and imitator of Gerard Dou. Lived at Leyden.

C 2568. *A Dutch Family*..... 166
C 2570. *Kitchen Utensils*..... 197

Sorgh, called Rokes (Hendrick-Martensz). Rotterdam (?), 1611 (?) † 1669 or 1670.

Common life. Lived at Rotterdam.

2571. *Interior of a kitchen.* (VI.)
2572. *A Flemish Interior.* (I.)

Sorgh (Attributed to H. M.).

C 2573. *A rustic Interior*..... 3

Sprong (Gerard). Harlem, 1600 † 1651.

Portrait.

C 2576. *Portrait of a woman*... 208

Steen (Jan). Leyden, 1626 † 1679.

Common life. Pupil of Knupfer and van Goyen, his father-in-law. Painted at Leyden, the Hague (1649-1654) and Harlem (1661-1669).

C 2578. *A Flemish Feast*..... 203
C 2579. *A family Meal*..... 13
C 2580. *Bad Company*..... 160

Steenwyck or **Steinwyck** (Hendrik or Henri van), the Younger. Frankfort, 1580 † London, after 1649.

Architecture. Pupil of his father, worked with van Dyck. Lived long in England.

C 2582. *Interior of a church*... 192
2583. *Interior of a church.* (VI.)

Swanevelt (Herman van), called Herman of Italy. Woerden, about 1620 † Rome, 1655.

Landscape. Pupil of Gerard Dou. Stayed long in Italy, where he worked with Claude Lorrain, came to Paris and was appointed academician in 1653.

2585. *Landscape.* (VI.)
2586. *Landscape.* (VI.)

Ter Borch or **Terburg** (Gerard). Zwolle, 1617 † Deventer, 1681.

Common life. Pupil of his father. Travelled in Germany, Italy, France and Spain.

C 2587. *The Gallant Soldier*... 59
C 2588. *The Music Lesson*..... 198
C 2589. *The Concert*..... 158
C 2590. *A meeting of Divines*.. 149
C 2591. *The Reading Lesson*... 26

Velde (Adriaen van de). Amsterdam, 1635 or 1636 † 1672.

Landscape; figures. Pupil of his father and of Wynants, contributed the figures to the pictures of Ph. Wouwermann, van der Heiden, etc.

C 2593. *The Shore at Scheveningen*..... 149
C 2594. *Landscape and Animals*..... 191
C 2595. *Landscape and Animals*..... 203
C 2596. *Landscape and Animals*..... 160
C 2597. *The Herdsman's Family*..... 148
C 2598. *A frozen Canal*..... 190
C 2599. *Landscape with Animals*..... 15

Velde (Willem van de), the Younger. Amsterdam, 1633 Greenwich, 1707.

Sea-pieces. Brother of Adriaen. Pupil of his father. From 1677, lived in England.

C 2600. *Sea-piece*..... 151

Venne (Adriaen Pieterz van de). Delft, 1589 † The Hague, 1662.

History.

C 2601. *A Festival, given on the occasion of a truce*... 152

Verkolie (Jan). Amsterdam, 1650 † Delft, 1693.

Common life; portrait. Pupil of Lievensz. From 1672, lived at Delft.

C 2602. *A Scene in an interior*. 167

Vlieger (SIMON DE). Rotterdam, 1601 † Amsterdam, shortly before 1660.

Sea-Pieces. Pupil of Jan Porcellis.

C 2604. *Sea-piece, in a calm weather* 170

Vois (ARIE OR ARY DE). Leyden, about 1630 † 1680.

Common life and portrait.

C 2606. *Portrait of an unknown man*..... 197

2607. *Portrait of a painter.* (VI.)

2608. *A Woman cutting a lemon.* (I.)

Weenix (JAN BAPTIST). Amsterdam, 1621 † Huys-Termey, near Utrecht, 1660.

Common life; architecture; animals. Pupil of Bloemaert and Moeyart. Stayed in Italy.

C 2609. *The Corsairs repelled*.. 207

Weenix (JAN). Amsterdam, 1640 † 1719.

Still life. Son of Jan Baptist.

C 2610. *Game, and sport implements*..... 195

C 2611. *The produce of the Hunt*..... 196

Werff (ADRIAEN VAN DER). Kralingen, near Rotterdam, 1659 † Rotterdam, 1722.

Common life. Pupil of van der Meer. Stayed long in Dusseldorf as the painter of the Palatine Elector.

2615. *The Chastity of Joseph.* (VI.)

C 2619. *Nymphs dancing*..... 204

2620. *A Group of half-length figures.* (I.)

Wouwermann (PHILIPS). Harlem, 1619 † 1668.

Animals; landscape. Pupil of Jan Wynants and of his father.

C 2621. *The Bœuf gras in Holland*..... 171

C 2622. *A Wooden Bridge over a torrent* 159

C 2623. *Starting for the Hunt.* 152

2624. *Starting for the Hunt.* (VI.)

C 2625. *Stag Hunting*..... 148

C 2626. *The Riding-School* 171

2627. *A Stable.* (VI.)

C 2628. *A Shock of cavalry*..... 154

C 2630. *A Halt of Horsemen*... 170

2631. *A Halt of Horsemen.* (VI.)

C 2632. *A Military Halt* 155

2633. *Peasants driving a cart.* (VI.)

C 2634. *The Pilgrims*..... 6

Wynants (JAN). Harlem, about 1600 † Amsterdam (?) after 1679.

Landscape. Lived in Harlem, then in Amsterdam.

C 2636. *The Skirts of a forest*.. 211

C 2637. *Landscape* 202

C 2638. *Landscape*..... 151

Wyntrack; painted in the middle of the 17th century.

Landscape. Worked with Wynants.

C 2639. *The Farm*..... 205

Zustris or **Suster** (LAMBERT FREDERIC). Amsterdam, 1526 † Munich, 1600 (?).

History. Pupil of Schwartz, in Munich, and of Titian, in Venice.

C 2640. *Venus and Cupid*..... 139

An Unknown artist of the Dutch School (17th century).

C 2642. *A Rethoric chamber* ... 220

GERMAN SCHOOL

Beham (Hans Sebald). Nuremberg, 1500 † Frankfort-on-Mein, 1550.

Pupil of Albrecht Durer.

2701. *Subjects taken from the history of David.* (VI.)

Bruyn (Bartholomeus de). Cologne, 1493 † 1556 or 1557.

History and portrait. Lived at Cologne.

C 2702. *Portrait of a man*..... 177

Cranach (Lucas Sunder, called). the Elder. Cranach, in Franconia, 1472 † Weimar, 1553.

History and portrait. Painter of the Electors of Saxony.

C 2703. *Venus*... 173

C 2705. *Portrait of a man*..... 140

Denner (Balthasar). Altona, near Hamburg, 1685 † Rostock, 1749.

Portrait. Travelled in Germany, in Holland, England and Denmark.

C 2706. *Portrait of a woman*... 163

2707. *Portrait of an old man.* (I.)

Durer (Albrecht). Nuremberg, 1471 † 1528.

History and portrait. Pupil of Wolgemuth. Visited Venice twice, the second time in 1505-1506, travelled in the Low Countries (1520-1521), and lived at Nuremberg.

C 2709. *The head of an old man.* 62

Elsheimer (Adam). Frankfort-on-Mein, 1578 † Rome, 1620,

Common life. Stayed long in Italy.

2711. *The good Samaritan.* (VI.)

Heinsius (Johann Ernest); painted in France at the end of the 18th century.

2712. *Portrait of Madame Victoire, the daughter of Louis XV.* (VI.)

Holbein (Hans), the Younger. Augsburg, 1497 † London, 1543.

History and portrait. Lived at Basle and in England.

C 2173. *Portrait of Nicolas Kratzer*..... 143

C 2174. *Portrait of William Warham*..... 143

C 2175. *Portrait of Erasmus*.... 49

C 2716. *Portrait of an aged man.* 142

C 2717. *Portrait of Thomas More*..... 173

C 2718. *Portrait of Anne of Cleve*..... 44

C 2719. *Portrait of sir Richard Southwel*..... 139

C 2720. *Portrait of a man*..... 139

Justus of Germany; painted at Genoa in 1451.

C 2721. *An altar-screen in three compartments*..... 141

Kauffman (Maria Anna Angelica Catharina). Coire, 1741 † Rome, 1807.

Portrait.

C 2722. *Portraits of baroness of Krüdner and her daughter*..... 297

Mignon (Abraham), Frankfort-on-Mein, 1640 † 1679.

Still life. Pupil of Jacob Moreels and David de Heem. Lived in Holland.

C 2724. *The Nest of Chaffinches.* 172

2725. *Field Flowers.* (VI.)

2726. *Flowers in a decanter.* (VI.)

2729. *Flowers and Fruit.* (VI.)

Pencz (Attributed to Georg). Nuremberg, about 1500 † Breslau (?), 1550.

History. Pupil of Albrecht Durer;

travelled in Italy, and lived at Nuremberg.
2730. *St Mark, the Evangelist.* (VI.)

Rottenhammer (JOHANN). Munich 1564 † Augsburg, 1623.
History. Pupil of Donarner. Painted at Venice and Augsburg.
C 2732. *The Death of Adonis*.. 142
2733. *Diana becomes aware of Calisto's pregnancy.* (I.)

Seibold (CHRISTIAN). Mentz, 1703 † Vienna, 1768.
Portrait. Painter of the empress Maria Theresa.
C 2736. *Portrait of Seibold*.... 160

School of Cologne, 15th century.
C 2737. *The Deposition*..... 140

School of Cologne, 16th century. A master known by the name of the MASTER OF THE DEATH OF MARY, who painted in Cologne from 1510 to 1530.
C 2738. *Three compartments in one frame*..... 178

German School, 16th century.
C 2739. *The Adoration of the Magi*..... 175
C 2740. *The Sacrifice of Abraham*..... 174
C 2741. *Portrait of a man*..... 174
2742. *Portrait of a man.* (VI.)
C 2743. *Portrait of Joannes Cingisus*..... 176
2744. *Portrait of a woman.* (I.)
2745. *Portrait of a woman.* (I.)

THE END OF THE TABLE OF CONTENTS

12731. — Paris. — Lib.-Imp. réunies.

SMITHSONIAN INSTITUTION LIBRARIES

SMITHSONIAN INSTITUTION LIBRARIES

SMITHSONIAN INSTITUTION LIBRARIES
3 9088 00321085 3
nmaa N2030
The National Museum of the Lourvre,